Uza Danby

THE COMPLEAT DRAWING-BOOK:

CONTAINING

Many and Curious SPECIMENS,

Under the following Heads;

1. Select Parts of the Human BODY.
2. HEADS, with the various Passions of the Soul.
3. Academy and Groups of Figures.
4. BEASTS and BIRDS of various Kinds.
5. LANDSCAPES, VIEWS, and RUINS.

WITH

OUT-LINES to each PLATE.

Made easier

To the Comprehension of BEGINNERS than any Book of this Kind hitherto made publick.

The Whole neatly ENGRAV'D

On One Hundred COPPER-PLATES,

FROM

Le Clerc, Le Brun, Berghem, Barlow,

And others the best MASTERS.

To which are annex'd,

Proper INSTRUCTIONS to YOUTH

For their

Entertainment and Improvement in this Art.

LONDON:

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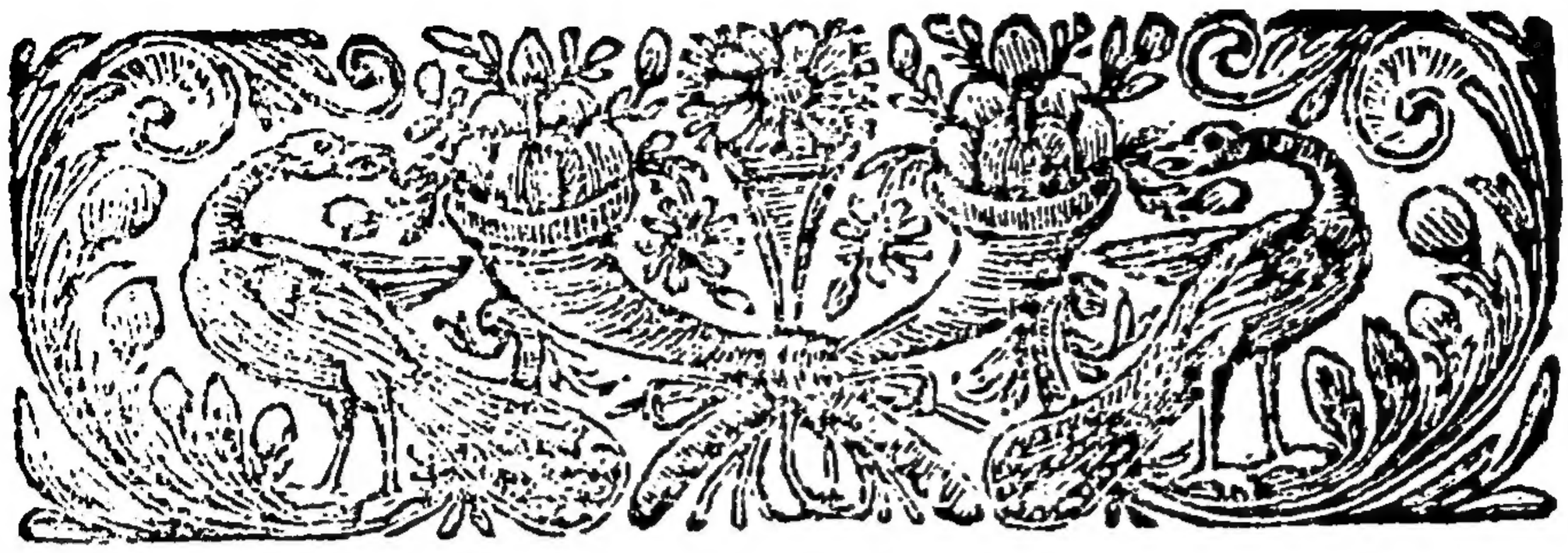
MDCCLV.



TO THE STUDENT in DRAWING.

THIS *useful*, *noble*, and *extensive* ART, besides its being an immediate Introduction to *Painting*, *Sculpture*, *Engraving*, with all the Train of graceful Studies coinciding therewith, is even necessary to form the Minds of *Youth* for whatever Station designed, since nothing informs or corrects our Ideas so soon as a true Knowledge of *Symmetry* and *Proportion*.——Although this *Art* in its Extent be as spacious as *Observation* can discover, or *Imagination* conceive, yet in the following Sheets may be found an Abstract, containing

Examples amply ſufficient to direct a GENIUS in the leaſt *apt* or *inquiſitive*, not forgetting *Diligence*, but laying aſide *Fear*; becauſe every freſh Attempt on the ſame Subject will evidence an Amendment to encourage the *Learner*. It would be raſh on a ſudden to expect Perfection in this *Art*; yet after a few painful ESSAYS, a Pleaſure ſucceeds in the *Proſpect*, and grows in the *Practice* beyond that of any other *Acquiſition*; and ſure no one would ſpare the *Means* where the END is ſo *deſirable*. Not one *Book* has hitherto appeared in this Country well ſuited to facilitate the Attainment of this ART; yet we are always invited to attend to *ample* and *learned Inſtructions* to *Beginners*, where the preliminary Diſcourſes often puzzle and confuſe the *Ideas* more than the Examples *they* recommend are ever able to eradicate. But ſince Example has made verbal Inſtruction expected, *we* here ſubjoin ſuch as ſeem to *us* neceſſary for a *Work of this Kind*, viz. *Any of the following Examples being placed before you, a* BLACK LEAD PENCIL and PAPER *are all the Requiſites needful.*—Then ſlightly ſketch the general Proportions from the Object ſo placed, *which carefully ſurvey*, and alter by rubbing it gently out with ſtale Bread, ſlightly and cautiouſly retouching with more Correctneſs, ſtill keeping your Copy ſo faint that you may with eaſe rub out and amend it. When you can find no farther

Diſ-

Diſagreement from the Original in your Sketch, —*Freſh point your Pencil*, and keeping a waſte Paper under your Hand, begin to finiſh your *Out-line*, taking particular Care to obſerve and imitate ſuch Parts as appear *dark*, diſtinctly from thoſe which are *faint* or *ſmaller*, the ſtrong Touches being what gives Spirit to the *Out-line*, and when properly given, always denote a *Maſter's Hand*.——Let your greateſt Application be employ'd in making a *perfect Out-line*, for in this principally conſiſts the *Art* of *Drawing*; this fully attained all *Arts* are eaſy, and every *Study* will become delightful. The Out-line compleated, *Light and Shadow becomes your next Concern*, which is a *Labour* ſo pleaſing, that no Commendation can be given adequate to the Pleaſure a real *Profeſſor* finds in the Execution of this *Art*, or rather *Science* ſucceeding *Art*.—Beginners are apt to leave the Study of Out-lines too ſoon, *and ſo commence Painters*; like thoſe who raiſe a *Structure*, ere the Foundation be compleated. *Light* and *Shadow* are produced by *Etching* or *Hatching*, *Waſhing*, *Claro Oſcuro*, *Painting*, *Modelling*, *Sculpture*, *&c. &c.* As the firſt three are chiefly uſed by Learners. I ſhall give a few Hints for the executing each. And firſt of *Hatching*: Carefully obſerve the *Burin*, or manner in which the *Strokes* of the *Original* are laid, and keep with Exactneſs the *Form*, not ſo much regarding their Number; firſt

firſt ſlightly making them all of a Thickneſs, and after by various Retouchings ſtrengthen them to the Tone of Colour in your Original whether you uſe *black* or *red Chalk*, or *black Lead*;—Which may be uſed ſingly or thus compounded, working the fainter Parts with *black Lead*, and give Strength with *black Chalk*. Or finiſhing your *Drapery*, *Hair* and *Eye-Brows* in this Manner, and the *Fleſh* or naked with *red Chalk*.—This Method is beſt for copying *engraved Prints*, which I principally recommend to Beginners.—Next of *Waſhing* or *Shading* with INDIAN INK.—Go exactly over your *Out-line* with a *Pen* dipped in *common Ink*, with clean ſtale Bread rub out all Remains of your *black Lead*; *then mix your Indian Ink*, by rubbing it in an earthen Saucer with Water, till it is pretty *black*; then take another clean Saucer and dip your *Pencil* in the *Indian Ink*, and with Water mix it to the *lighteſt Shade*; as it dries, deepen it where neceſſary, till you come up to the *Strength of your Original*.—This Method is moſt proper to uſe in Drawing from *Mezzotinto's* or *Paintings*. —Laſtly of CRAYONS, beginning with *black* and *white*.—Take *blue* or *purple-coloured Paper*, and having exactly formed your *Out-line*, begin on the ſecond degree of your *Shades*, and with *black Chalk darken downwards*.—Then take white *French Chalk*, to be found at all Colour-Shops,

Shops, and *heighten* the lighter Parts to a perfect *white*.—In this Manner all *Paintings* may be copied in their *proper Colours*, by having different *Crayons* of each Colour, from *dark to light in due Gradations* :—And practising by the preceding Rule, rolling a Piece of Paper to a Point, and *dozzeling* or *rubbing* each Colour on the Paper when finished, to prevent their coming off, which yet will be tender, and should be kept behind a *Glass*.

F I N I S.

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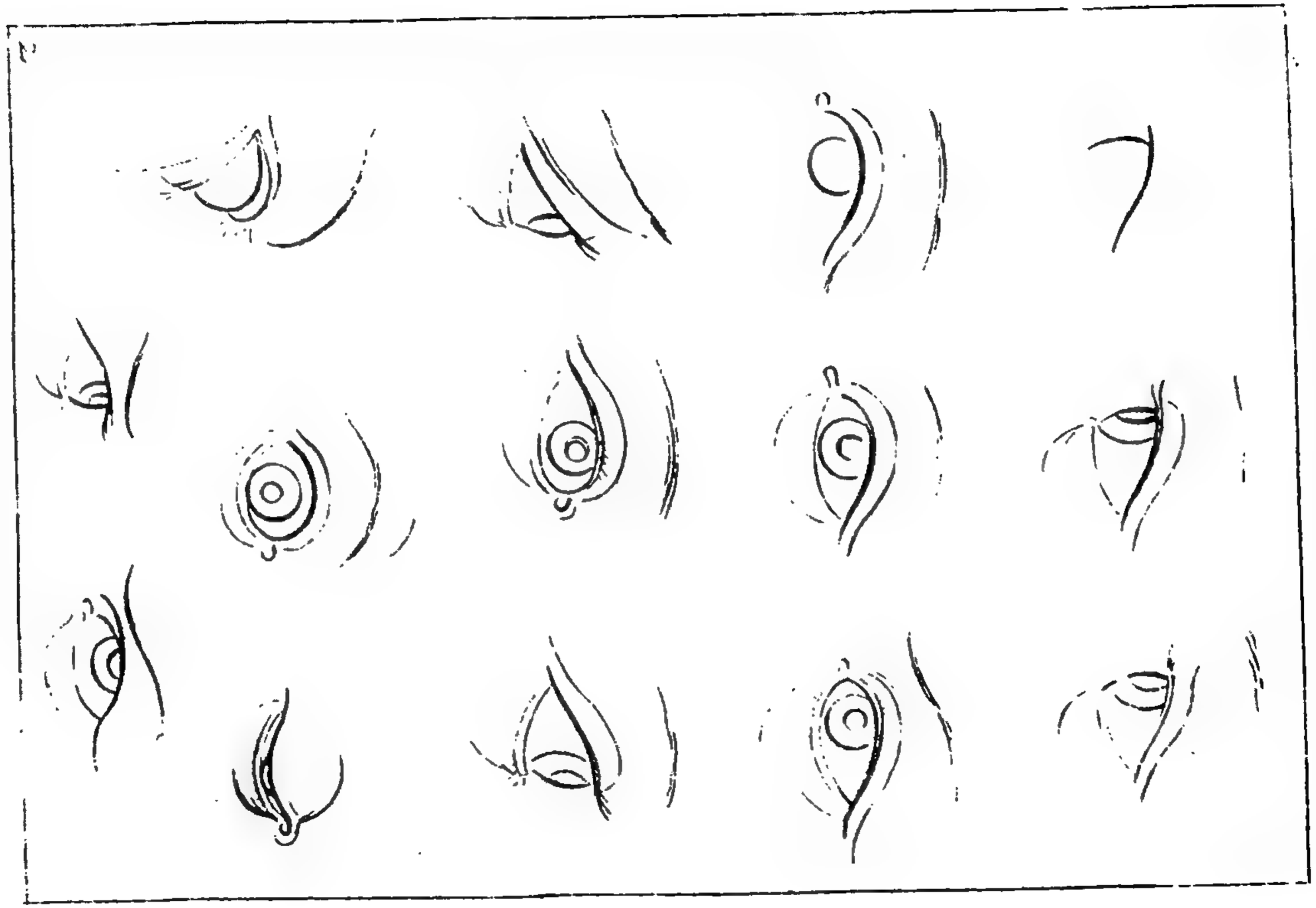

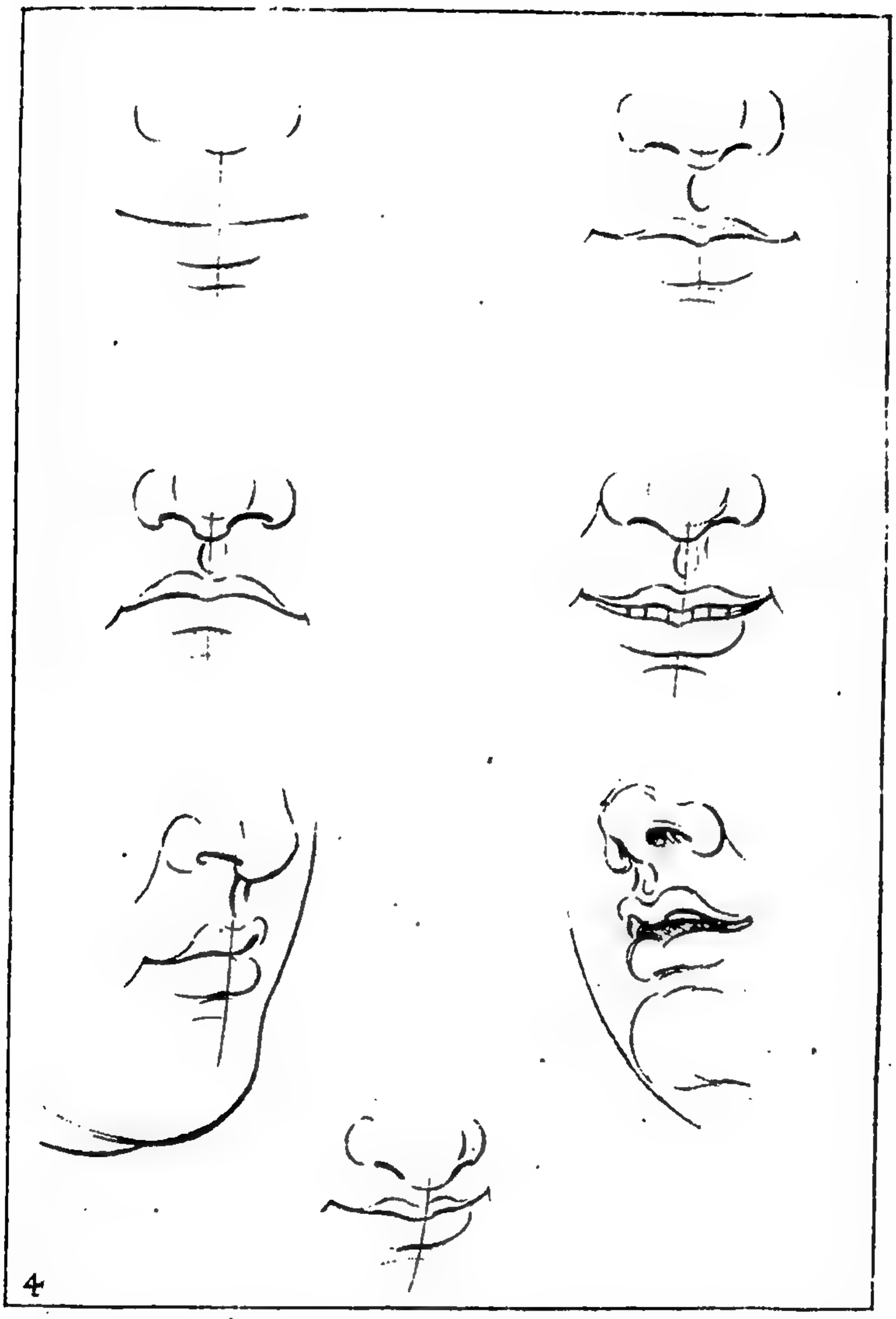
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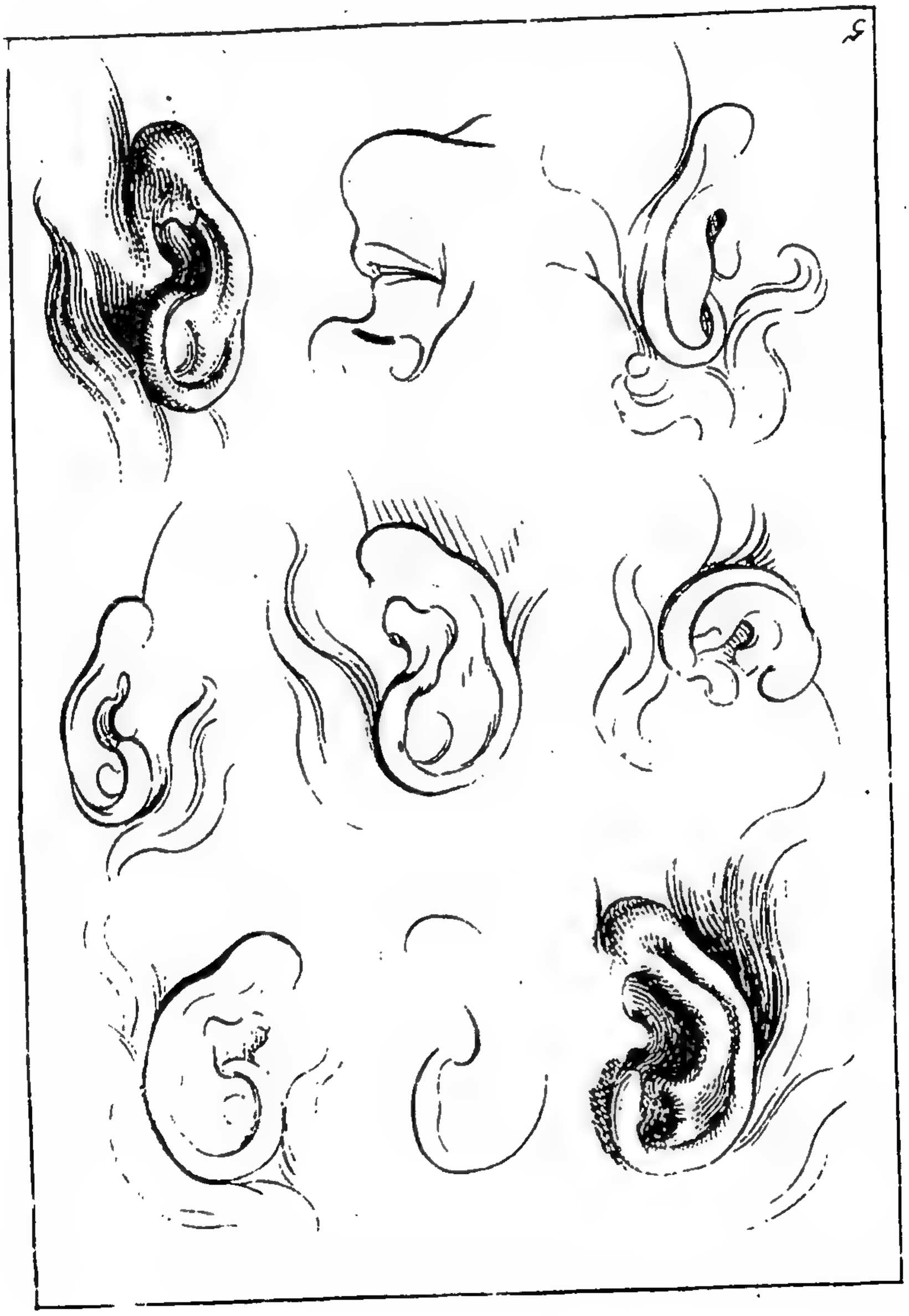

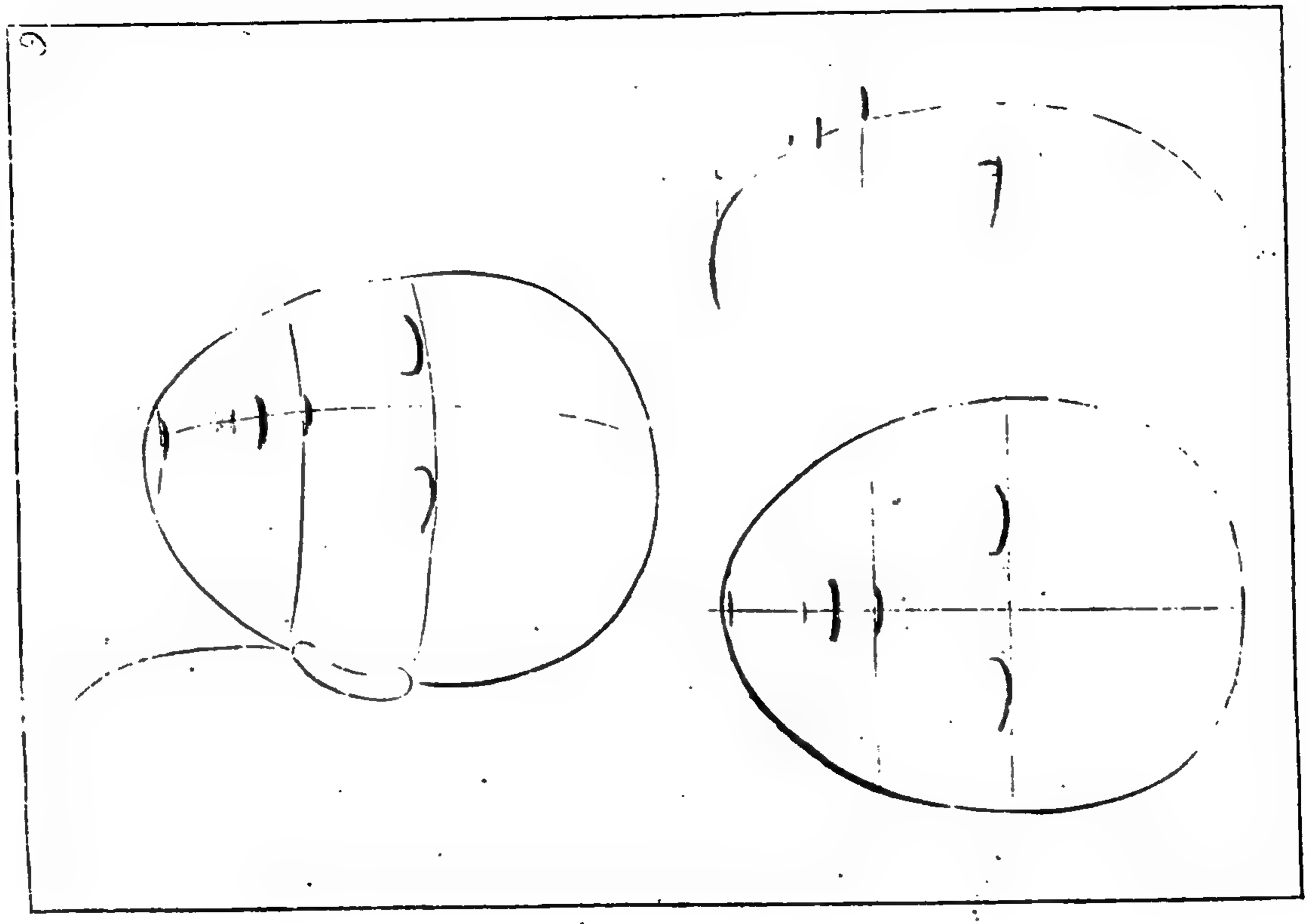

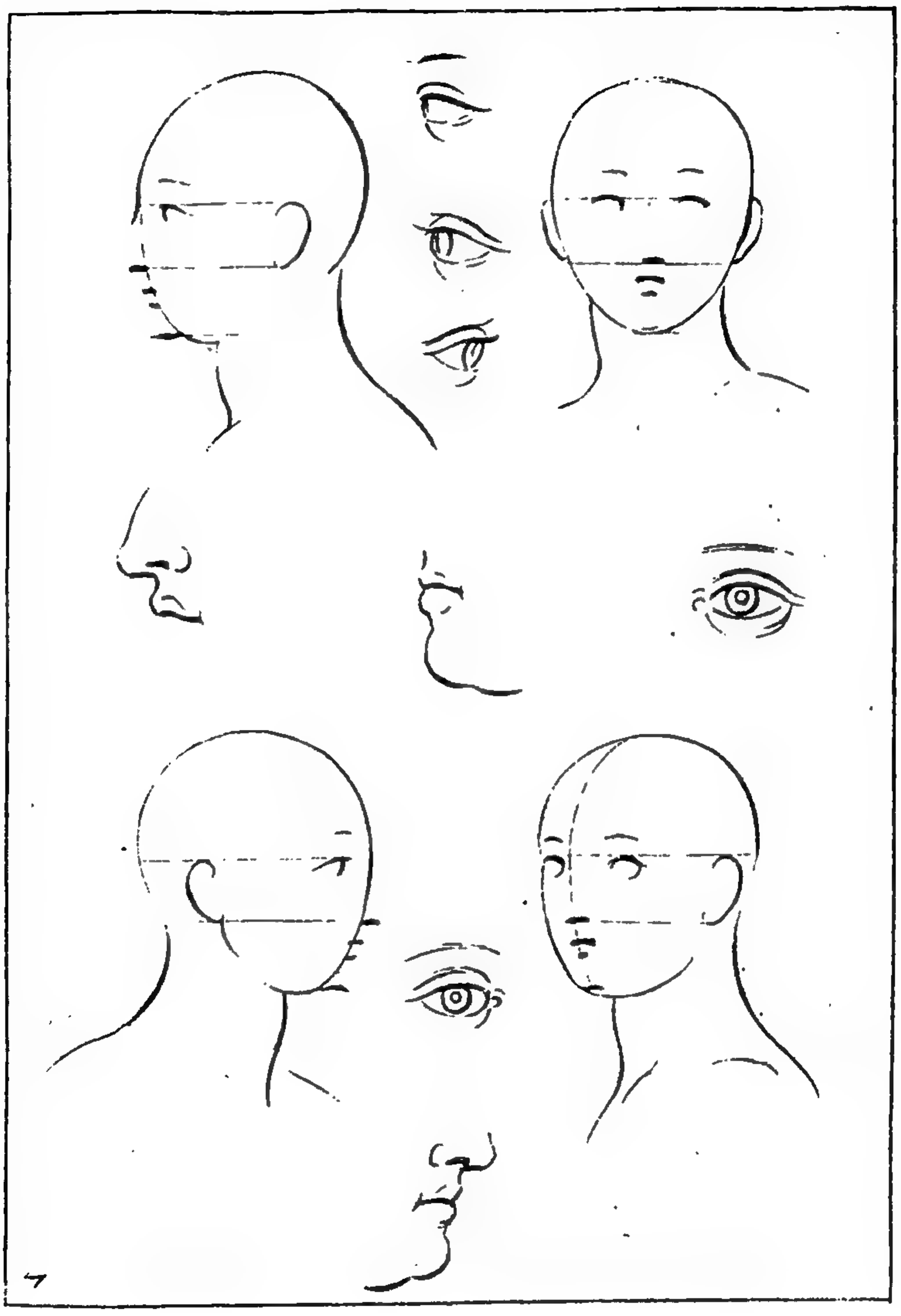

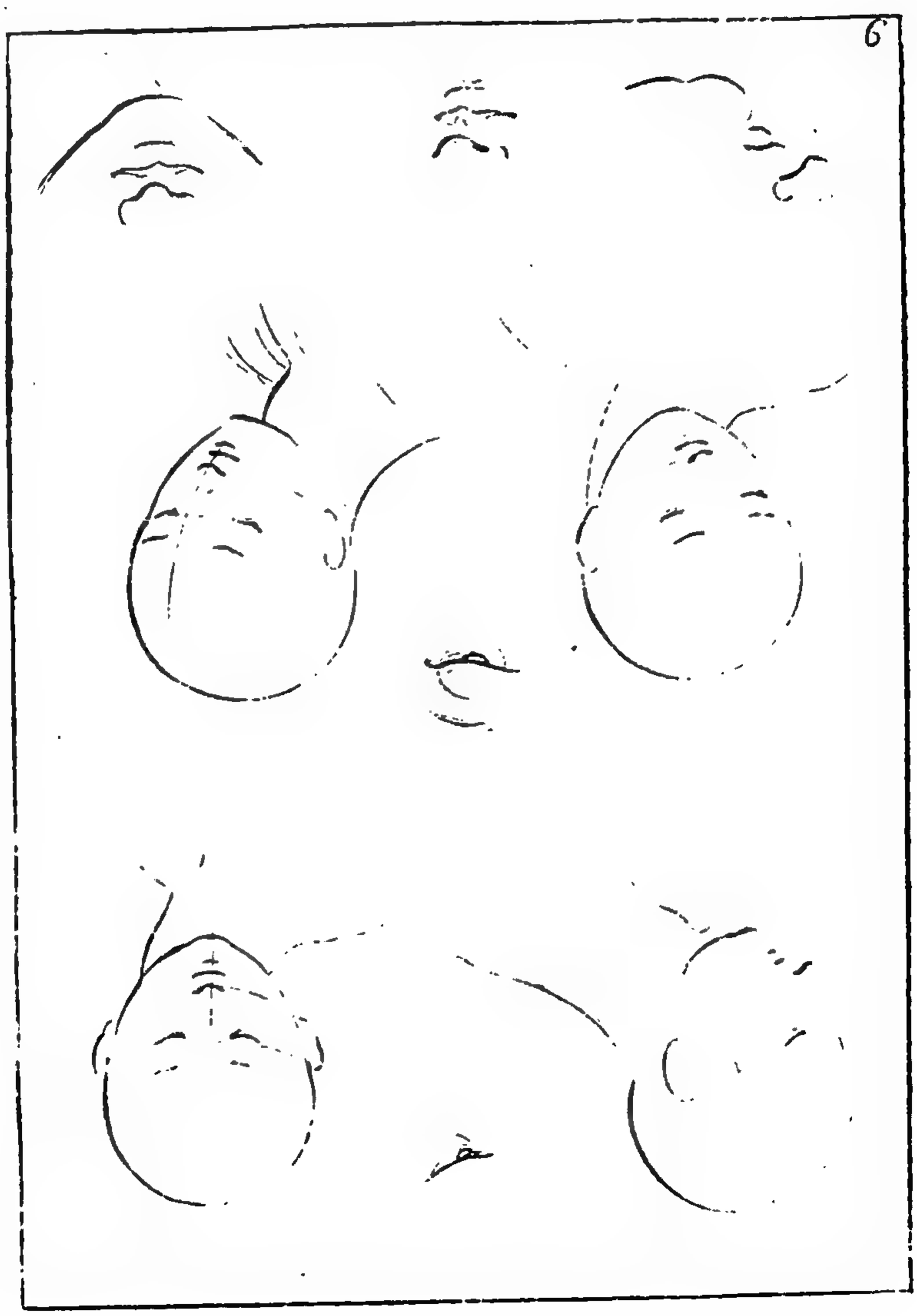
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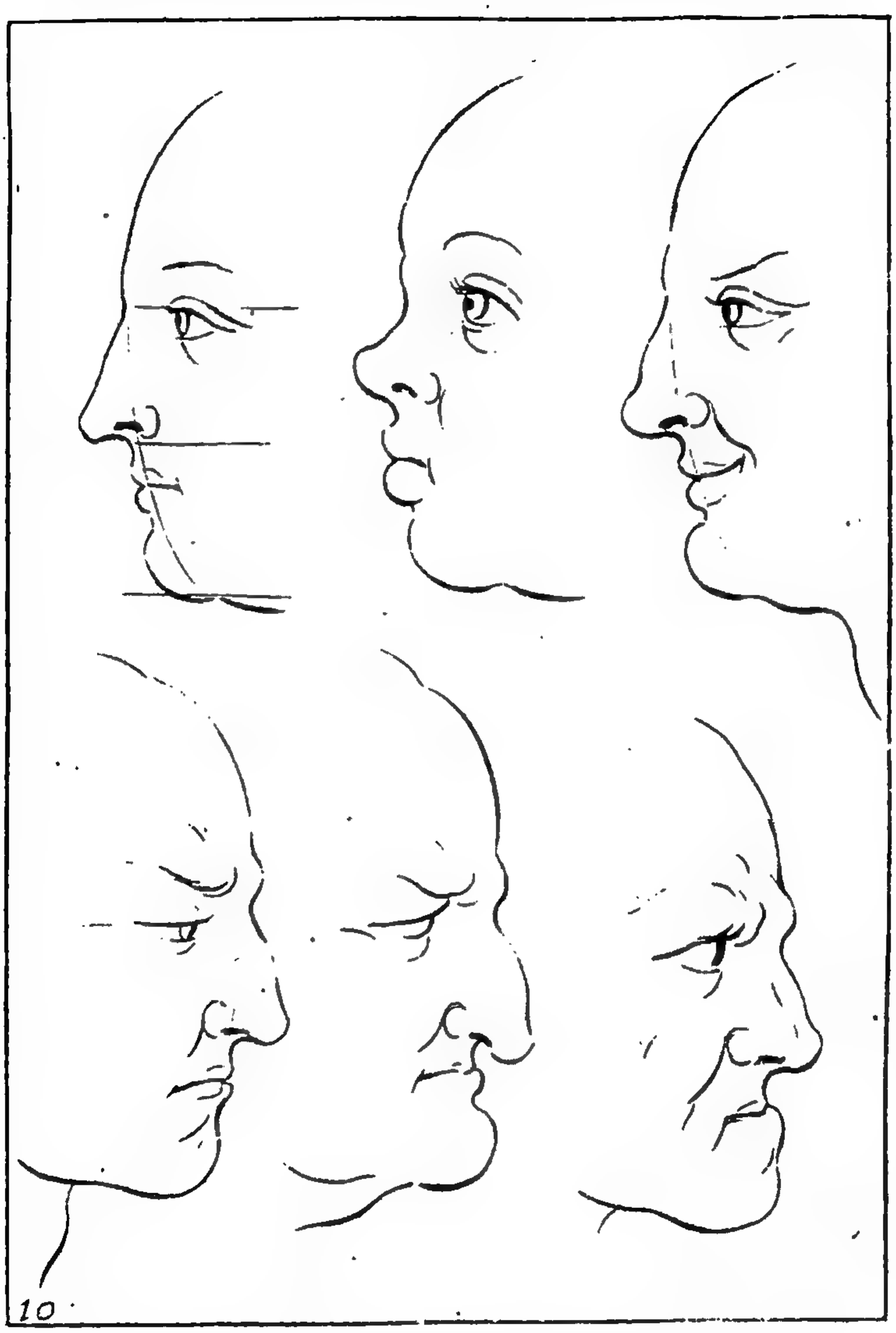
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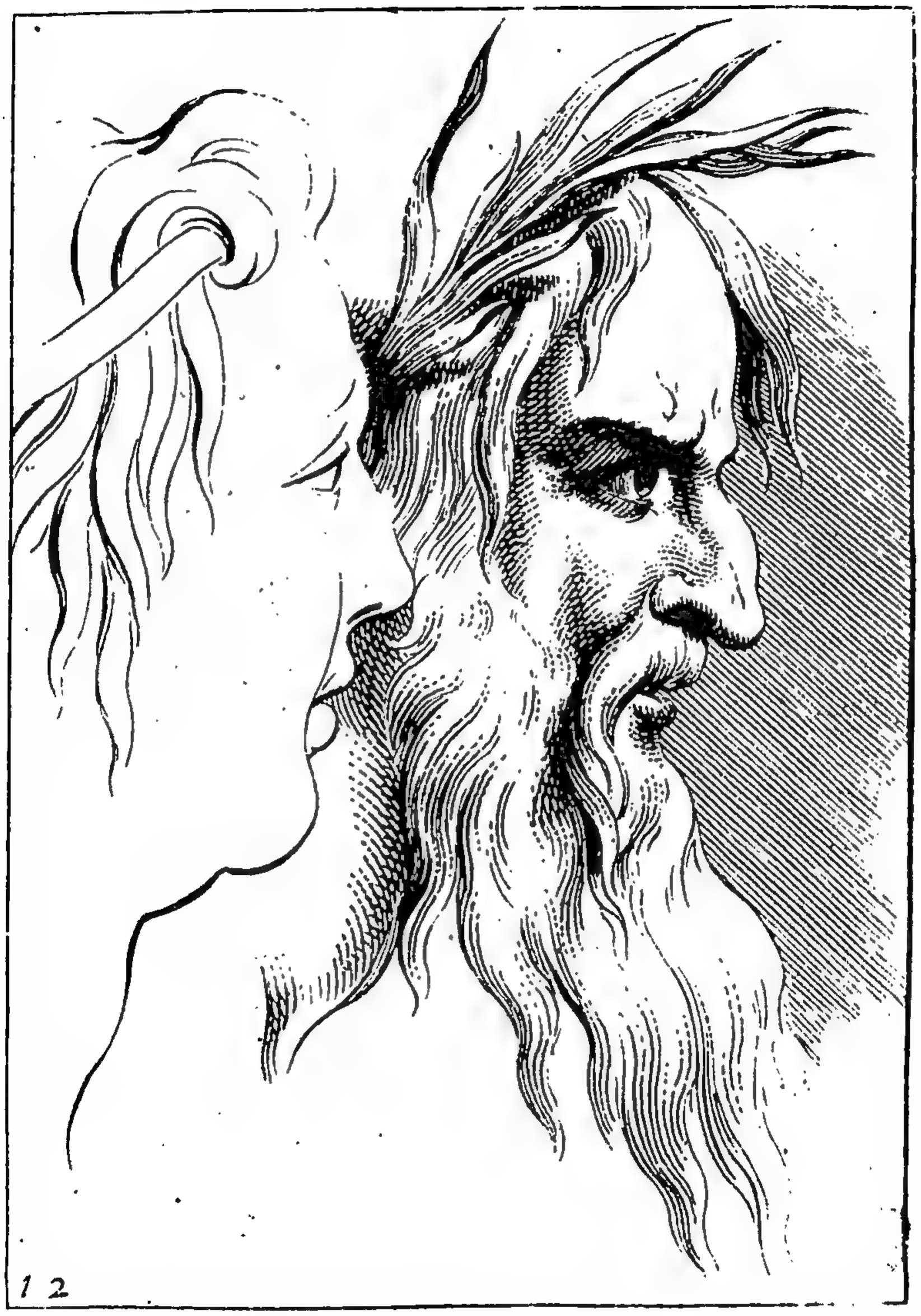
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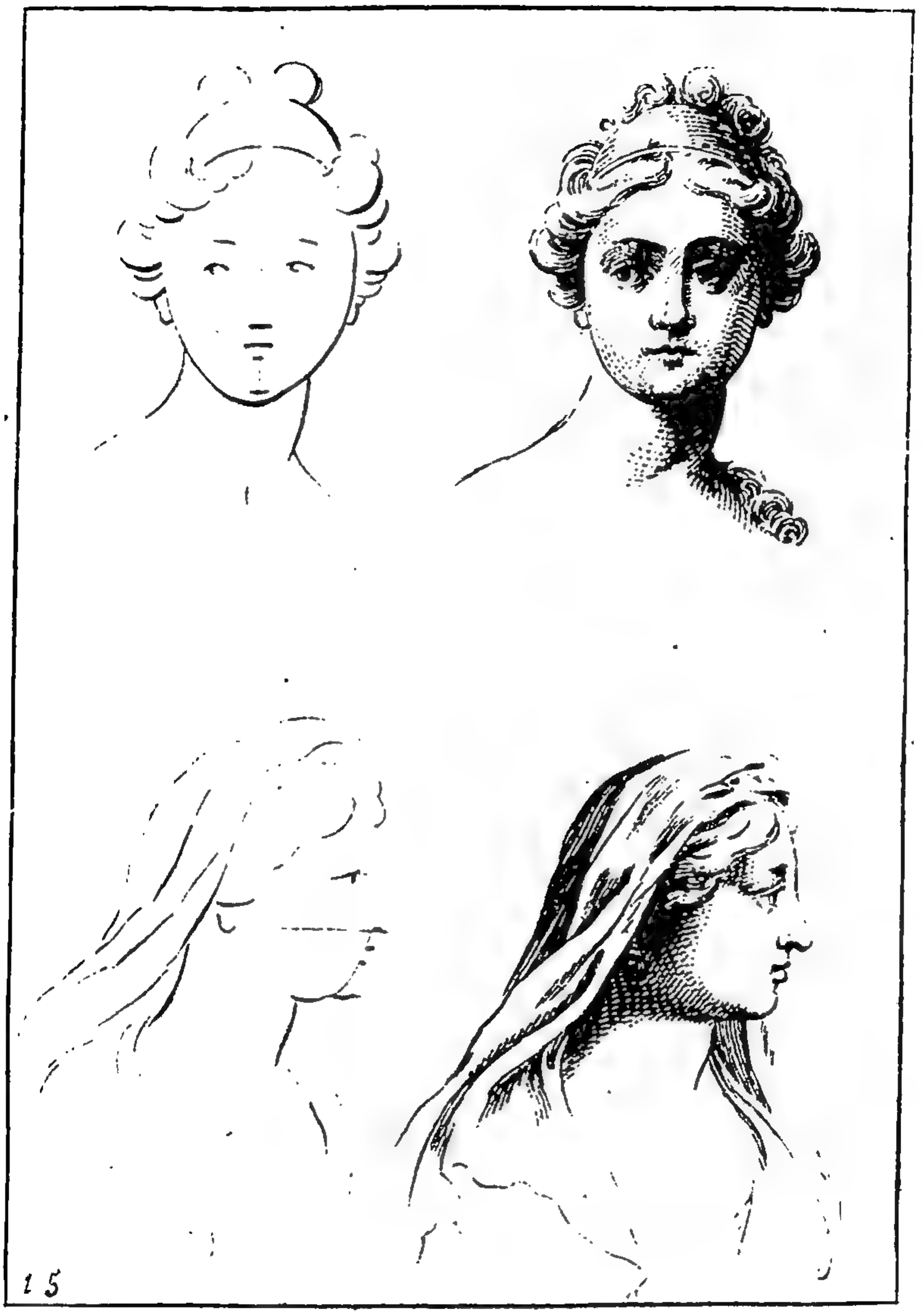
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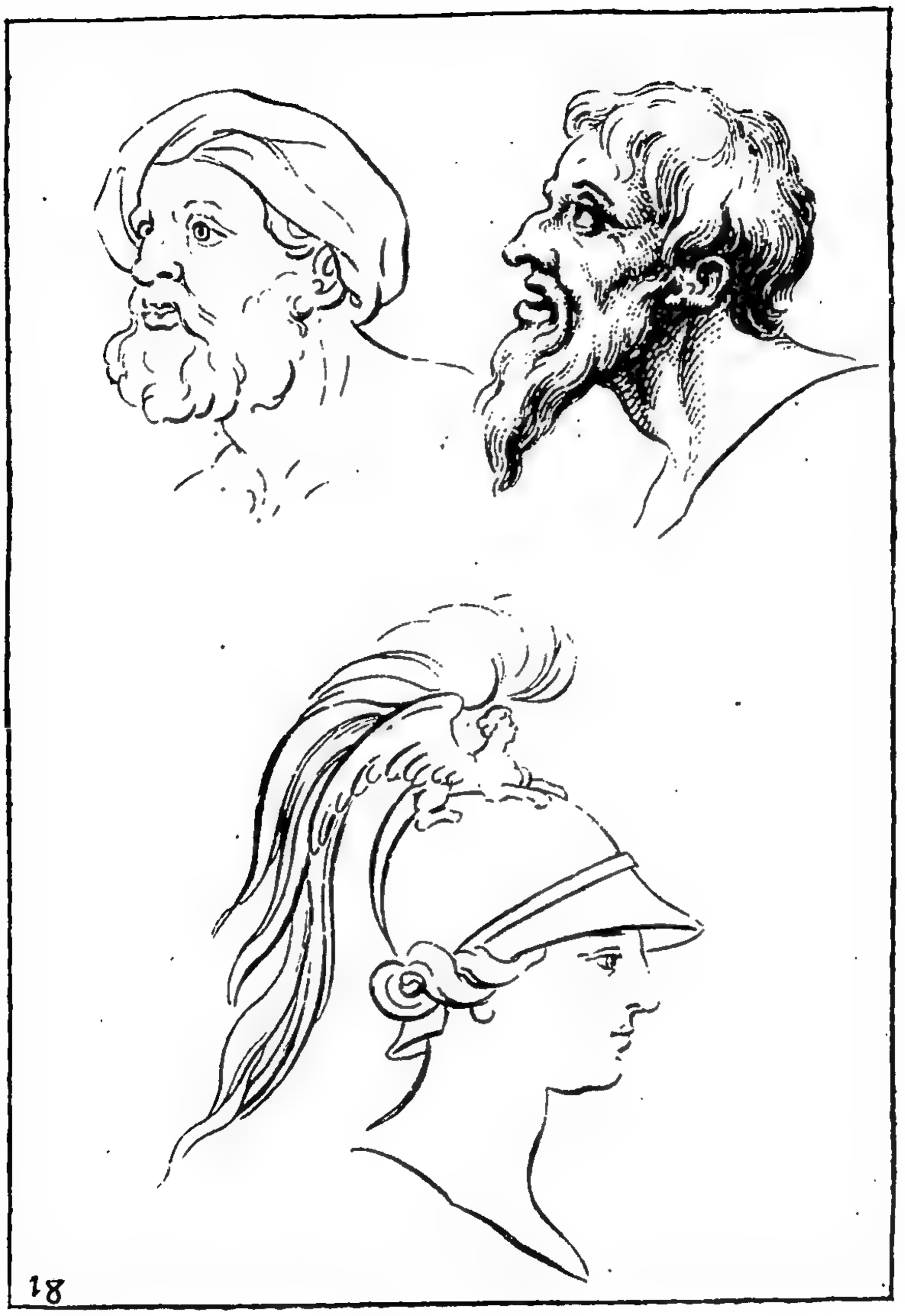

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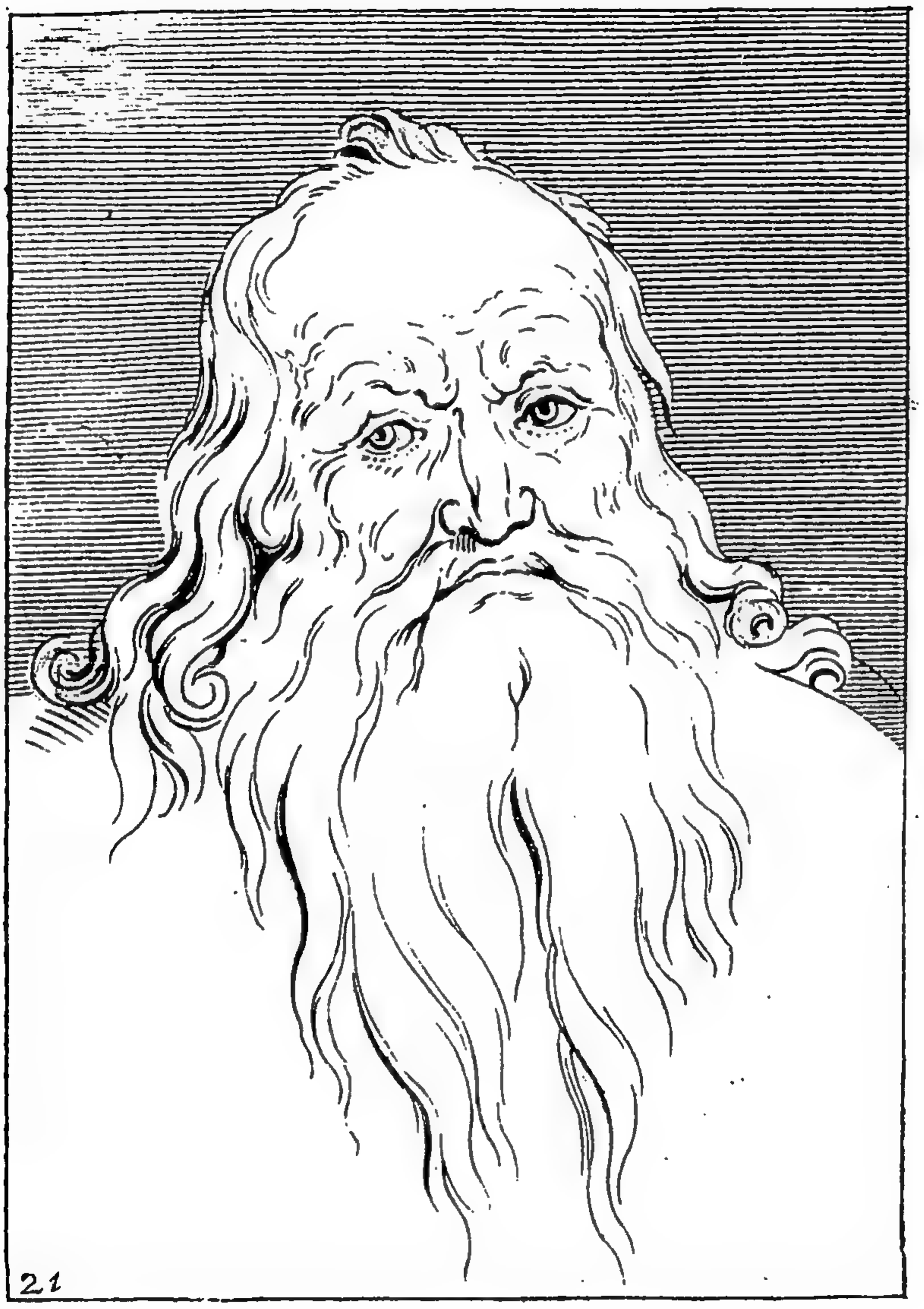
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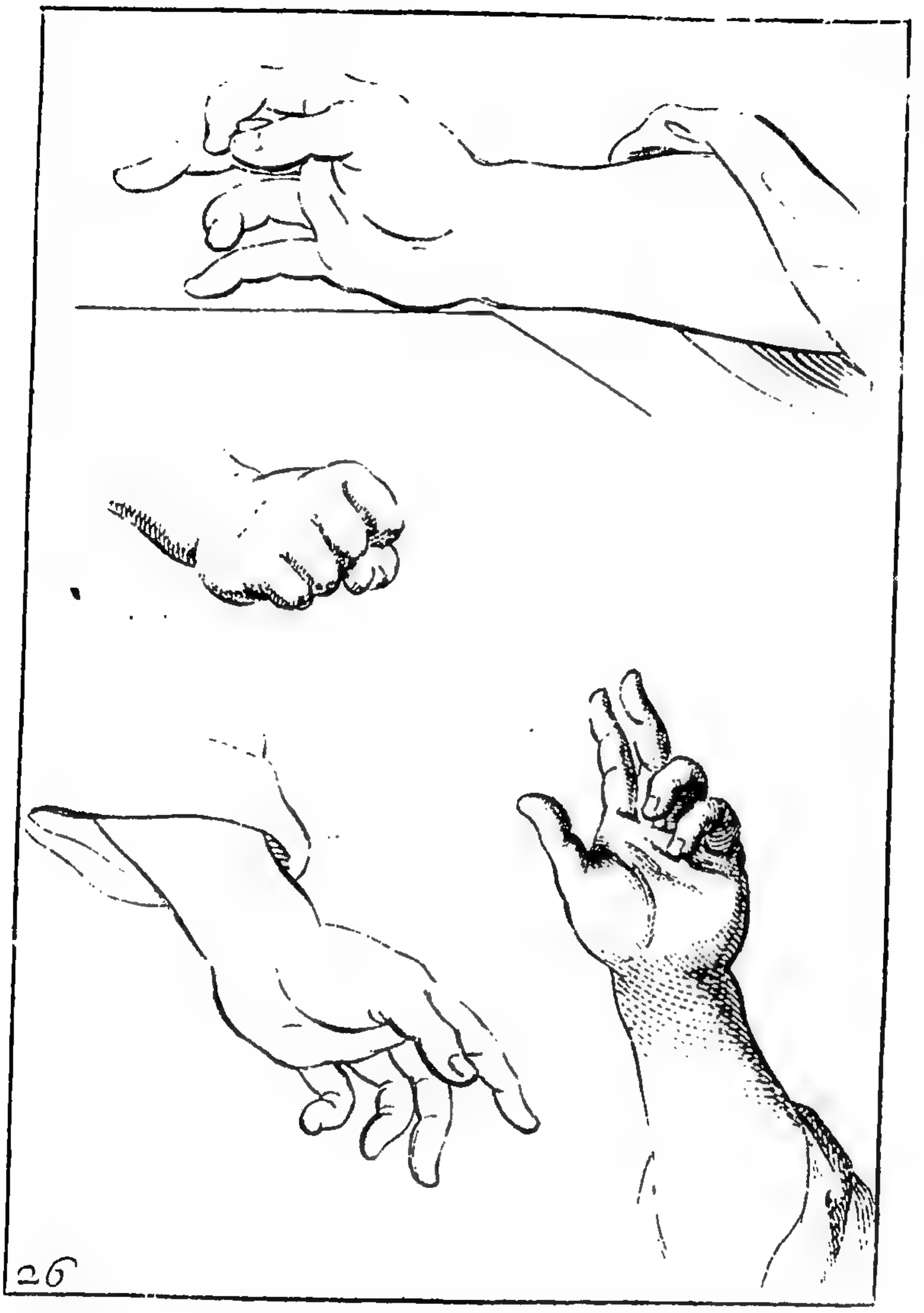
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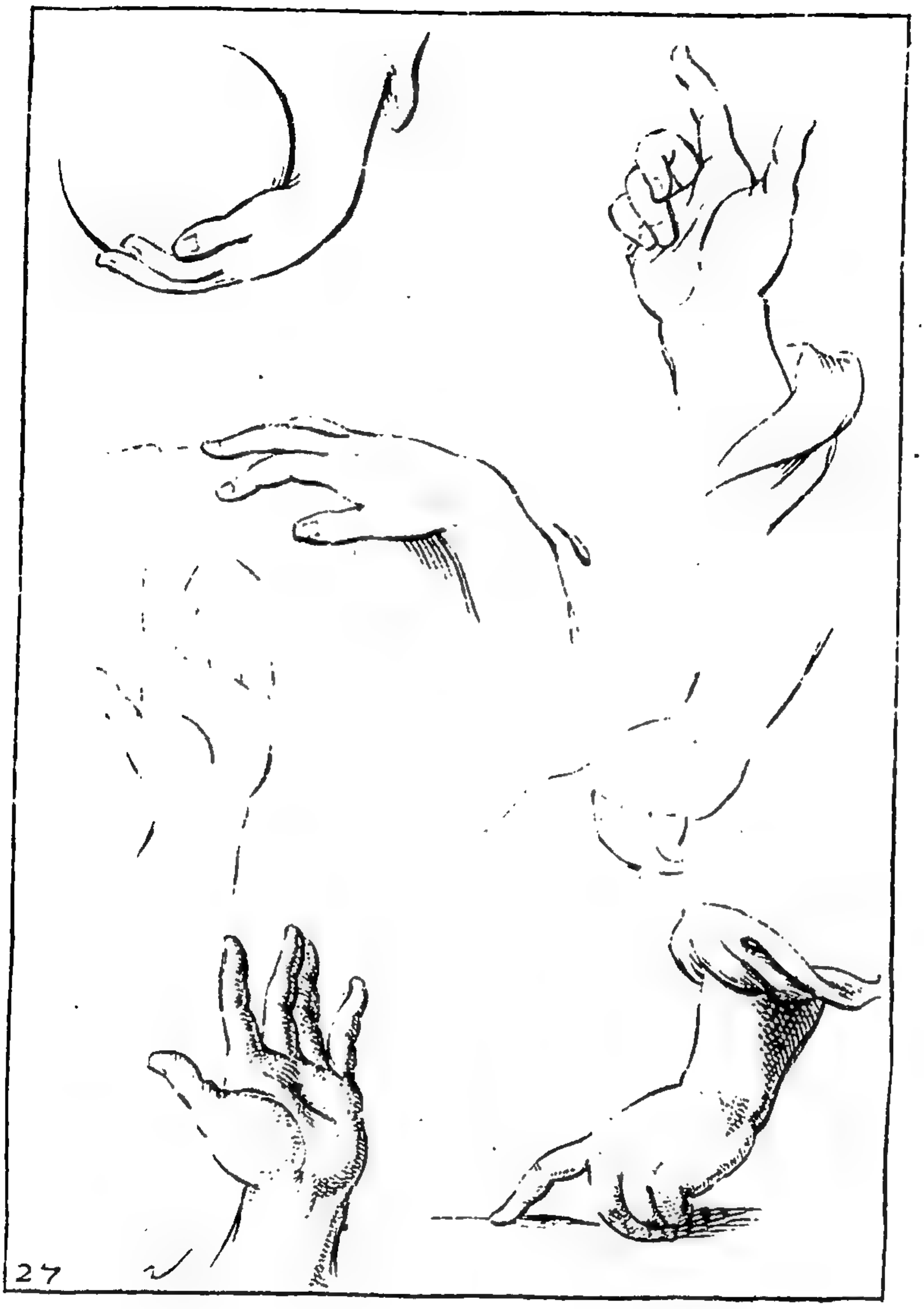
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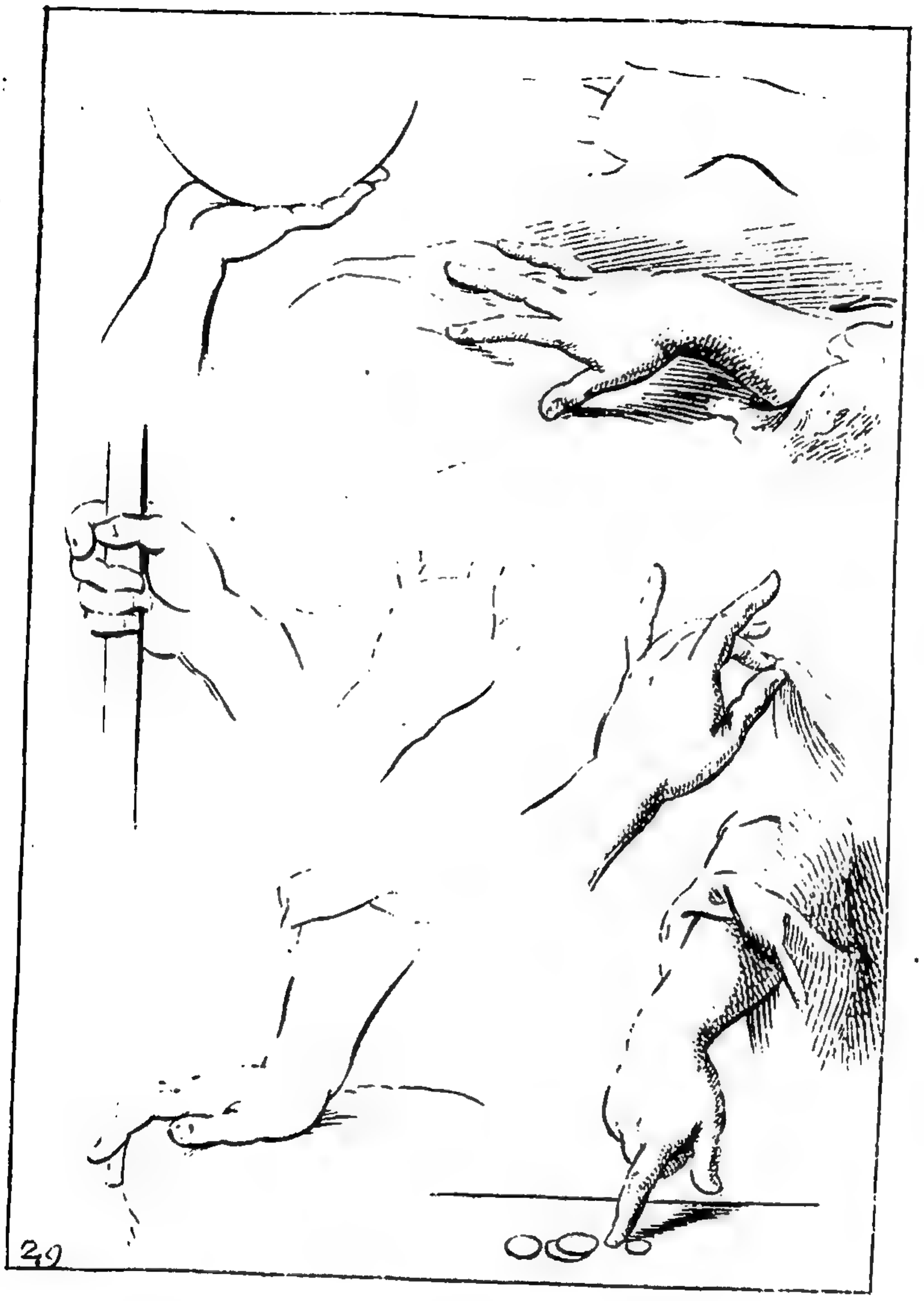
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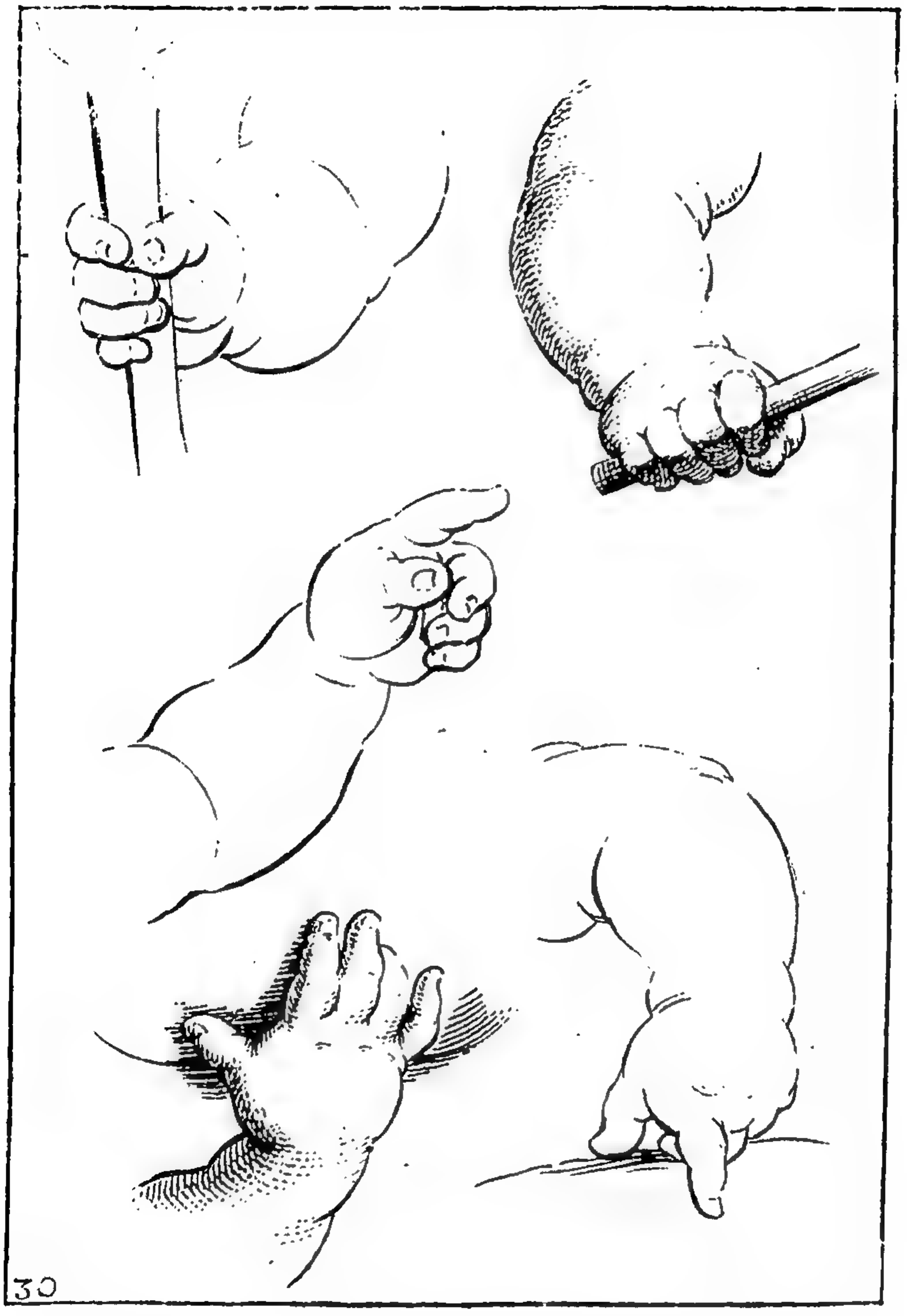

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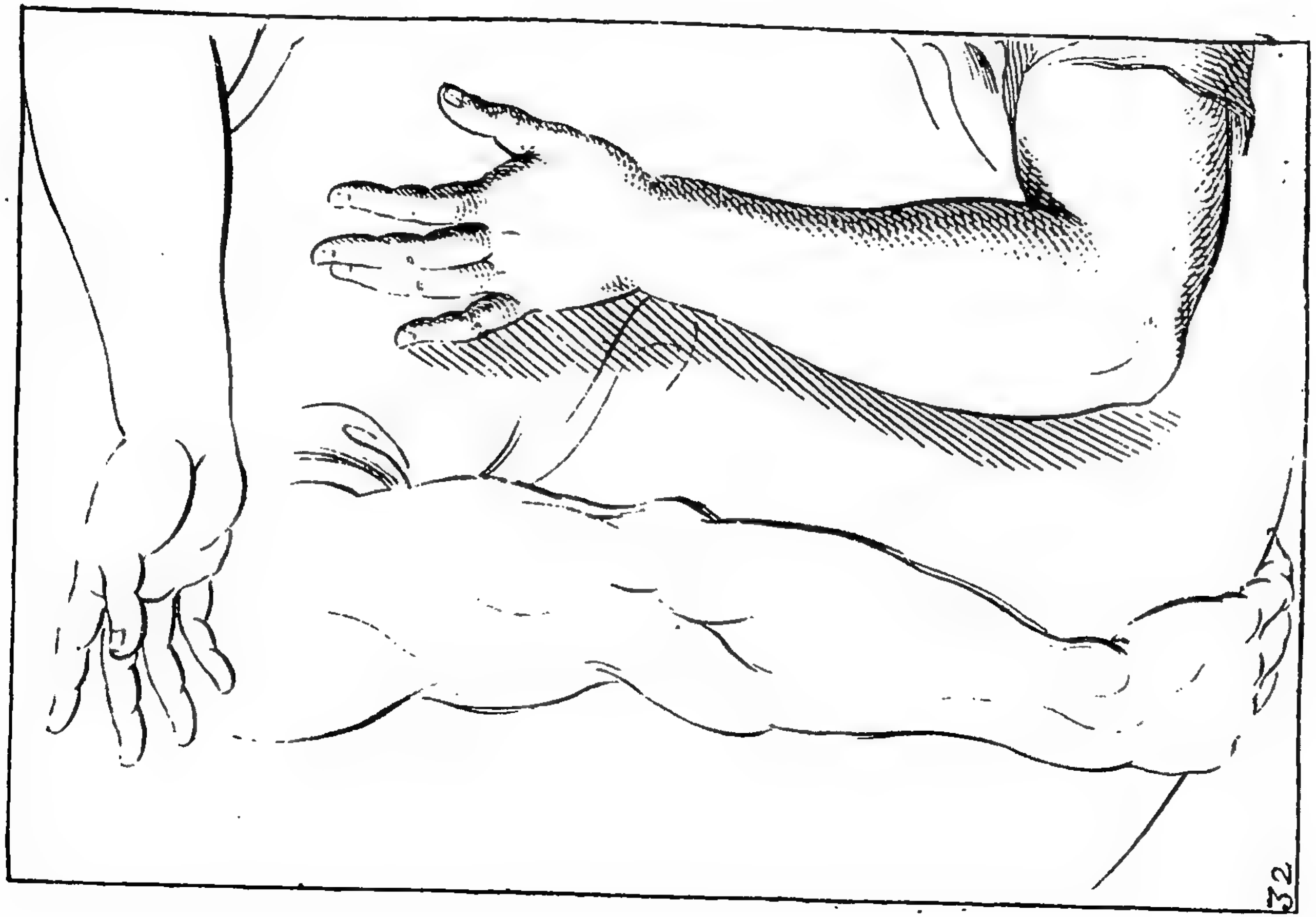
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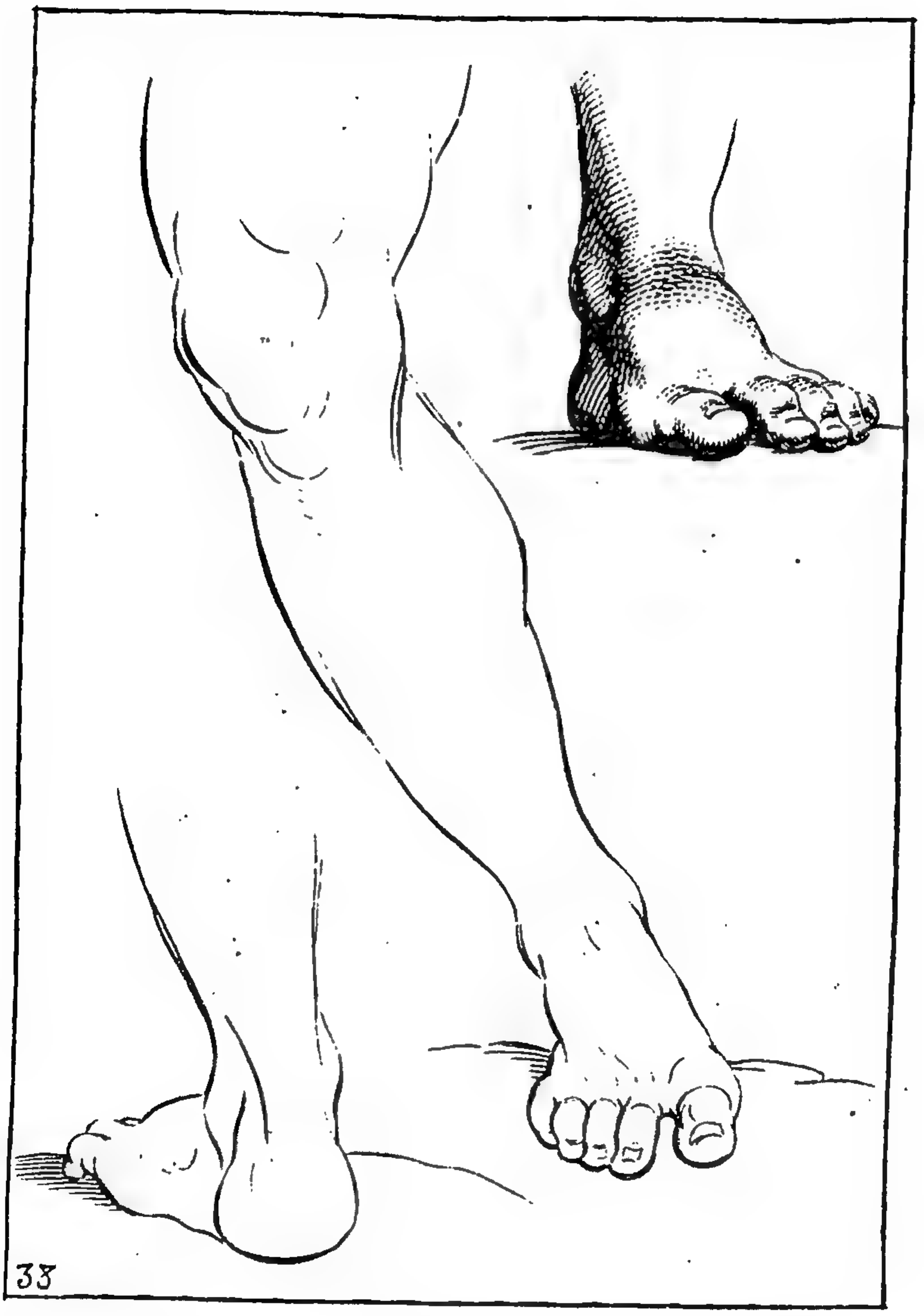

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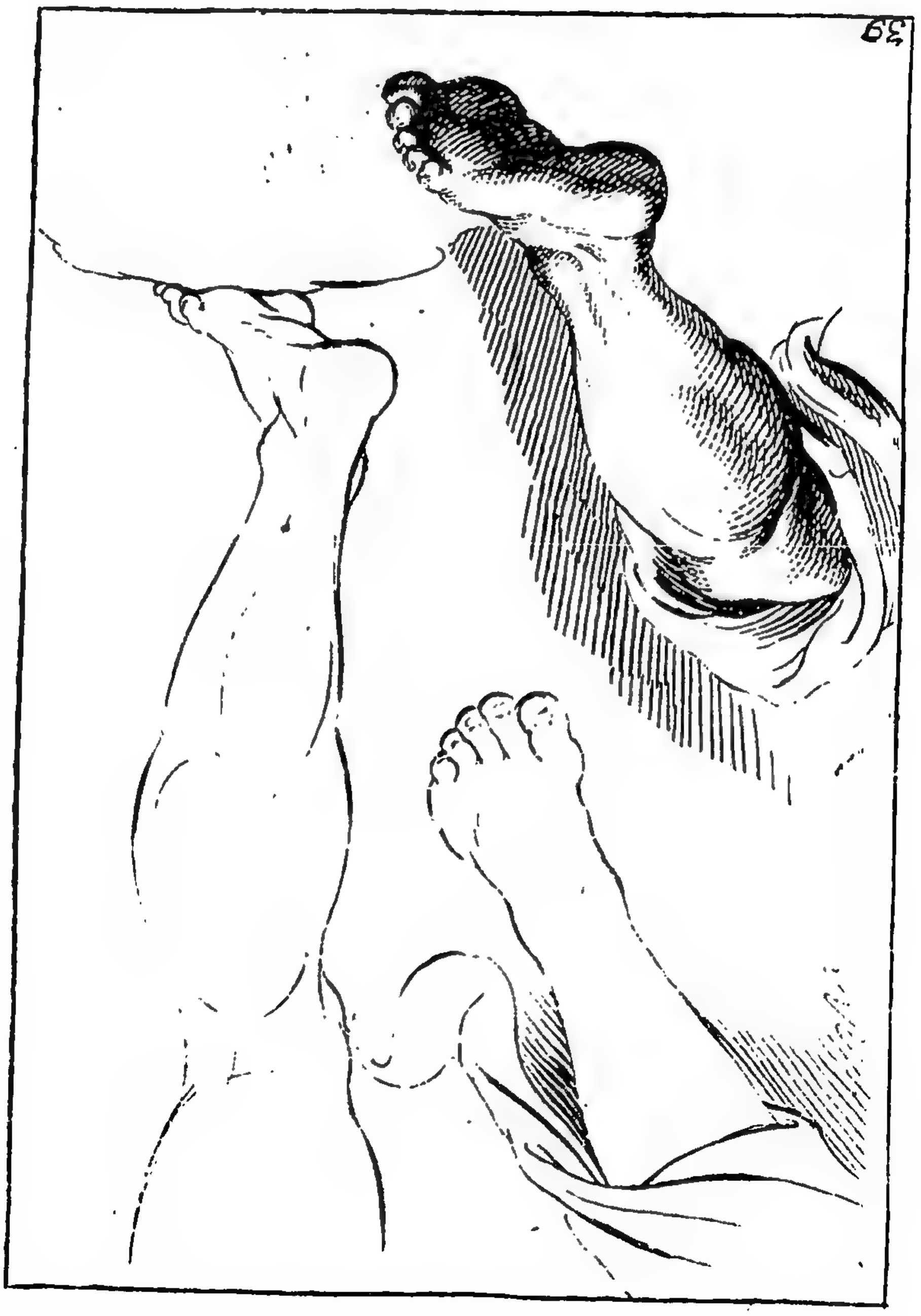

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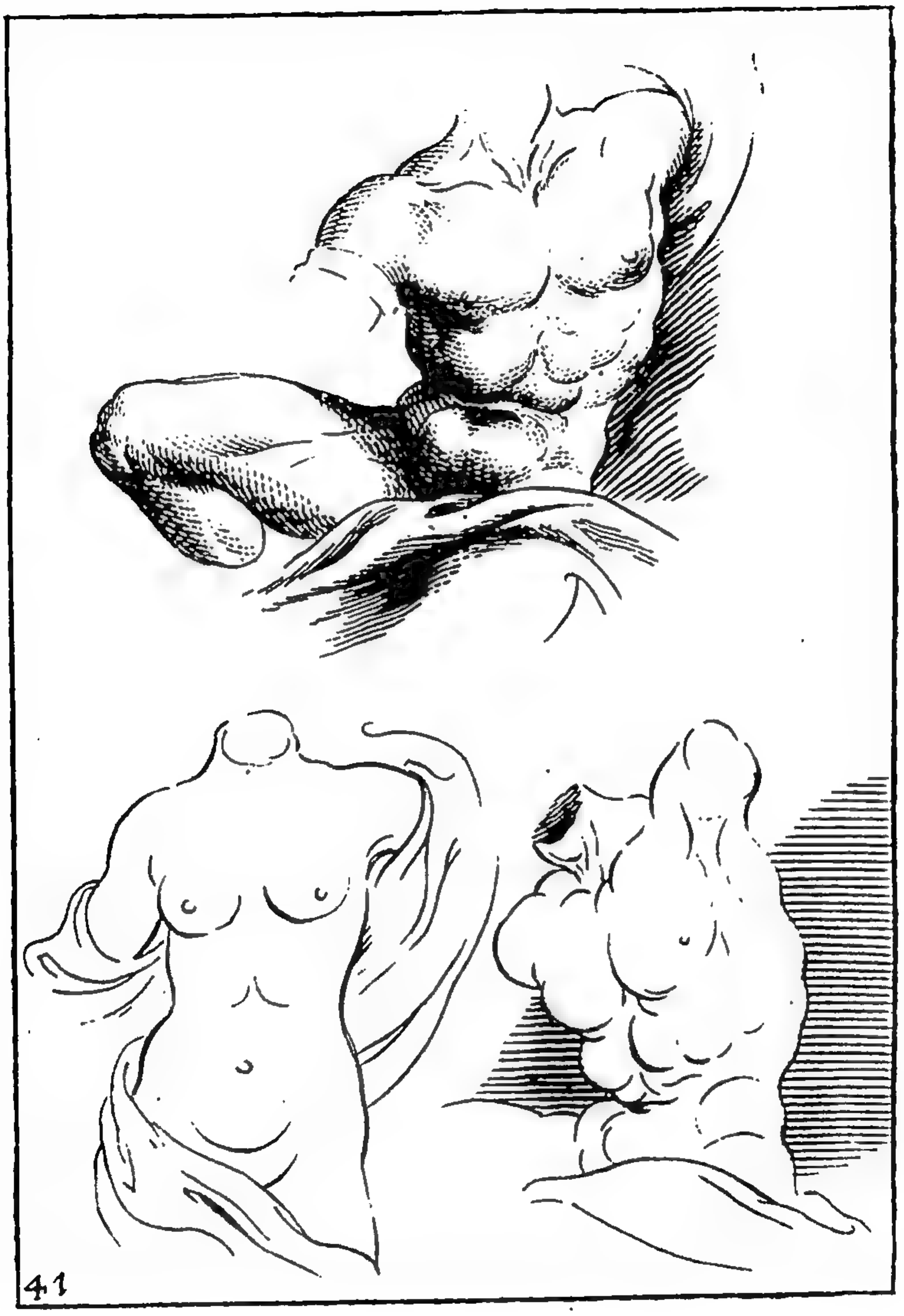
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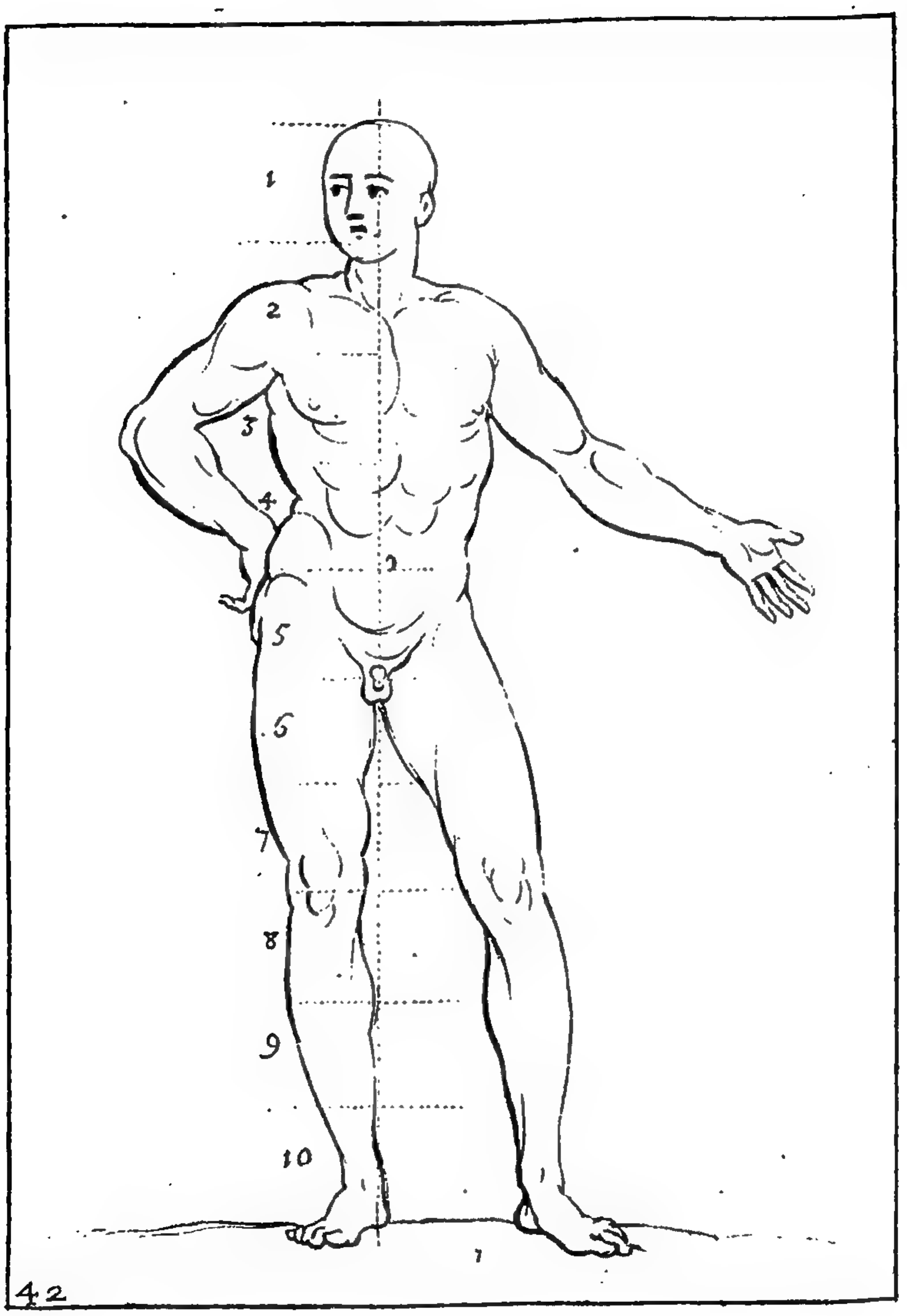
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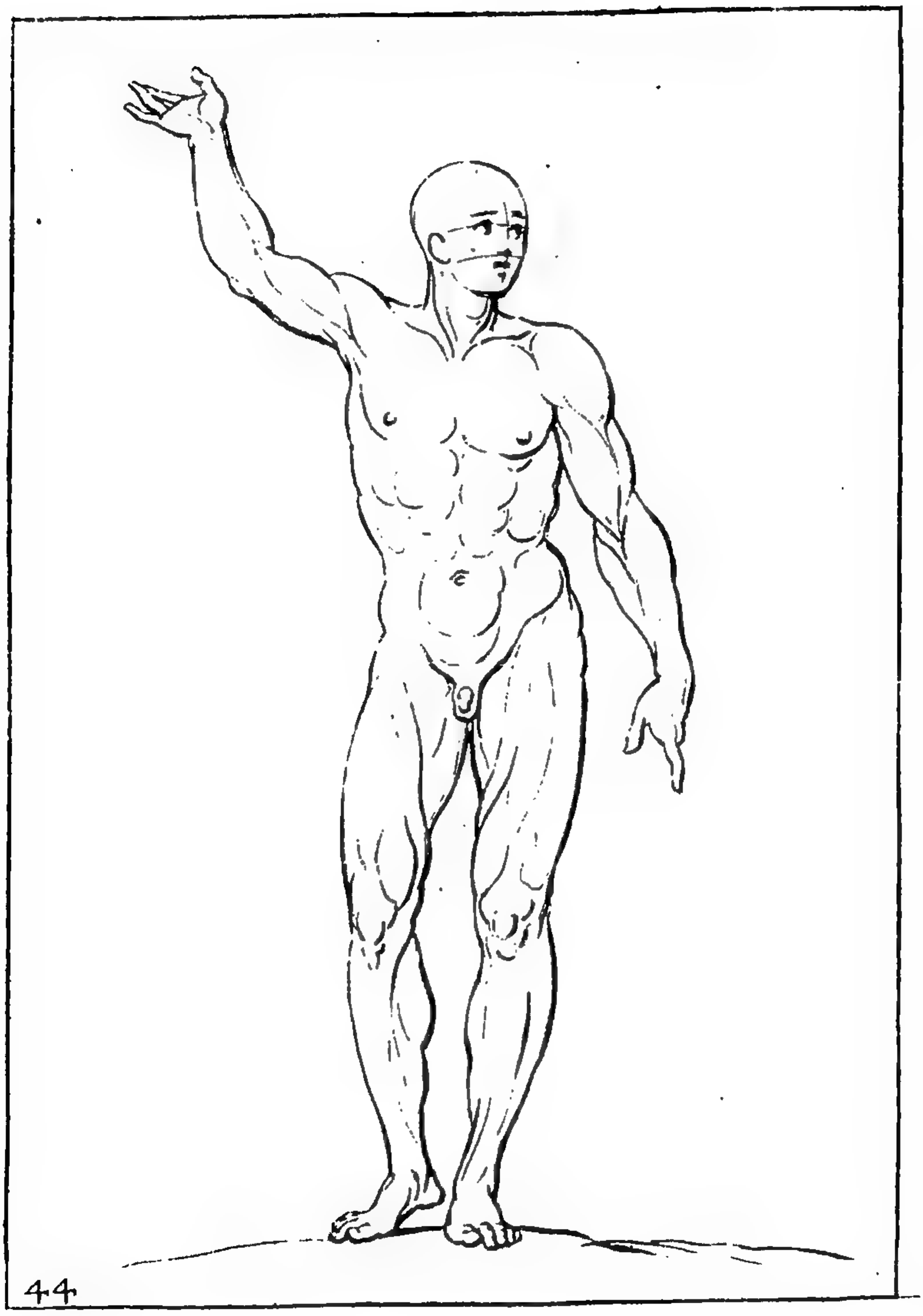

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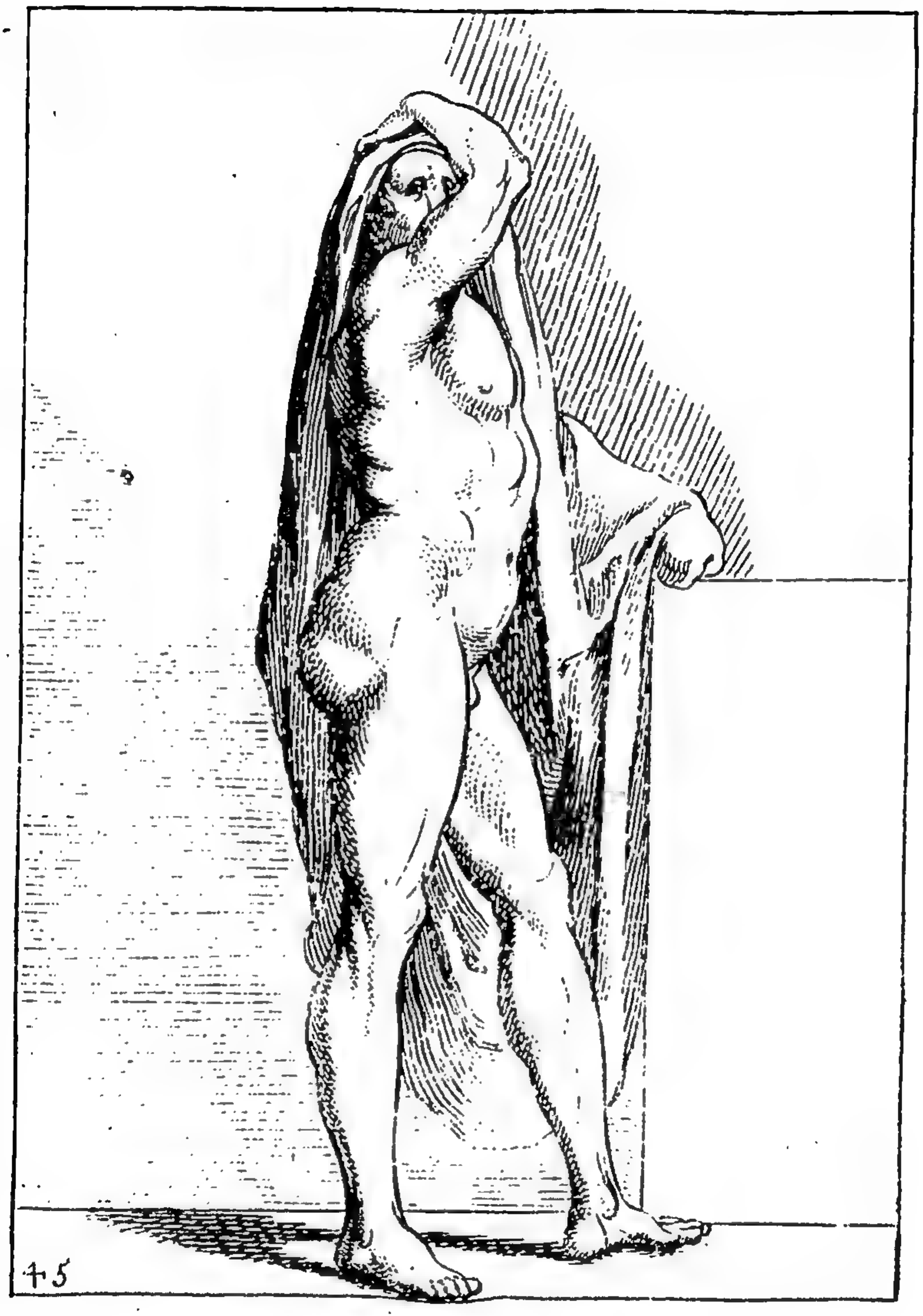
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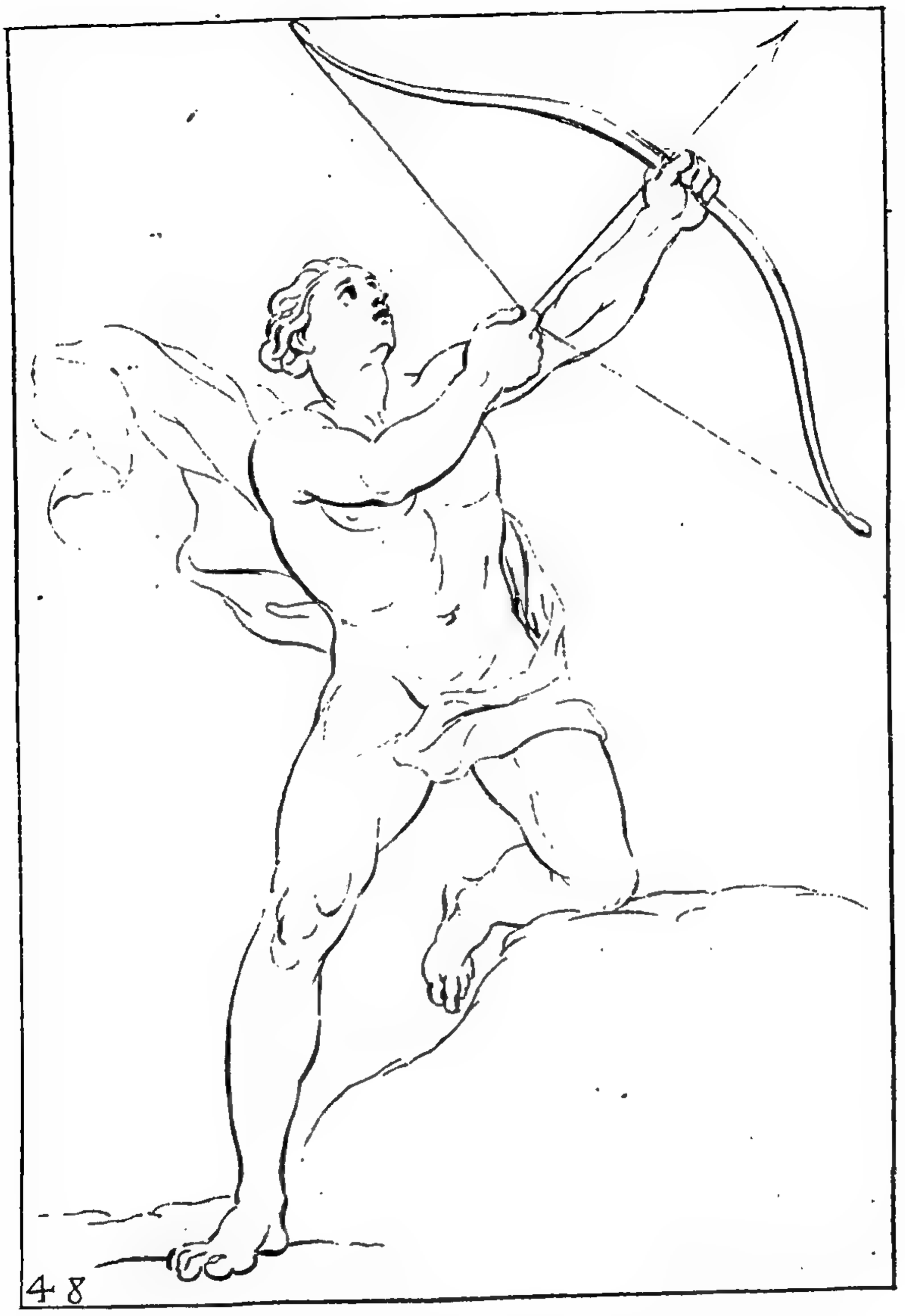
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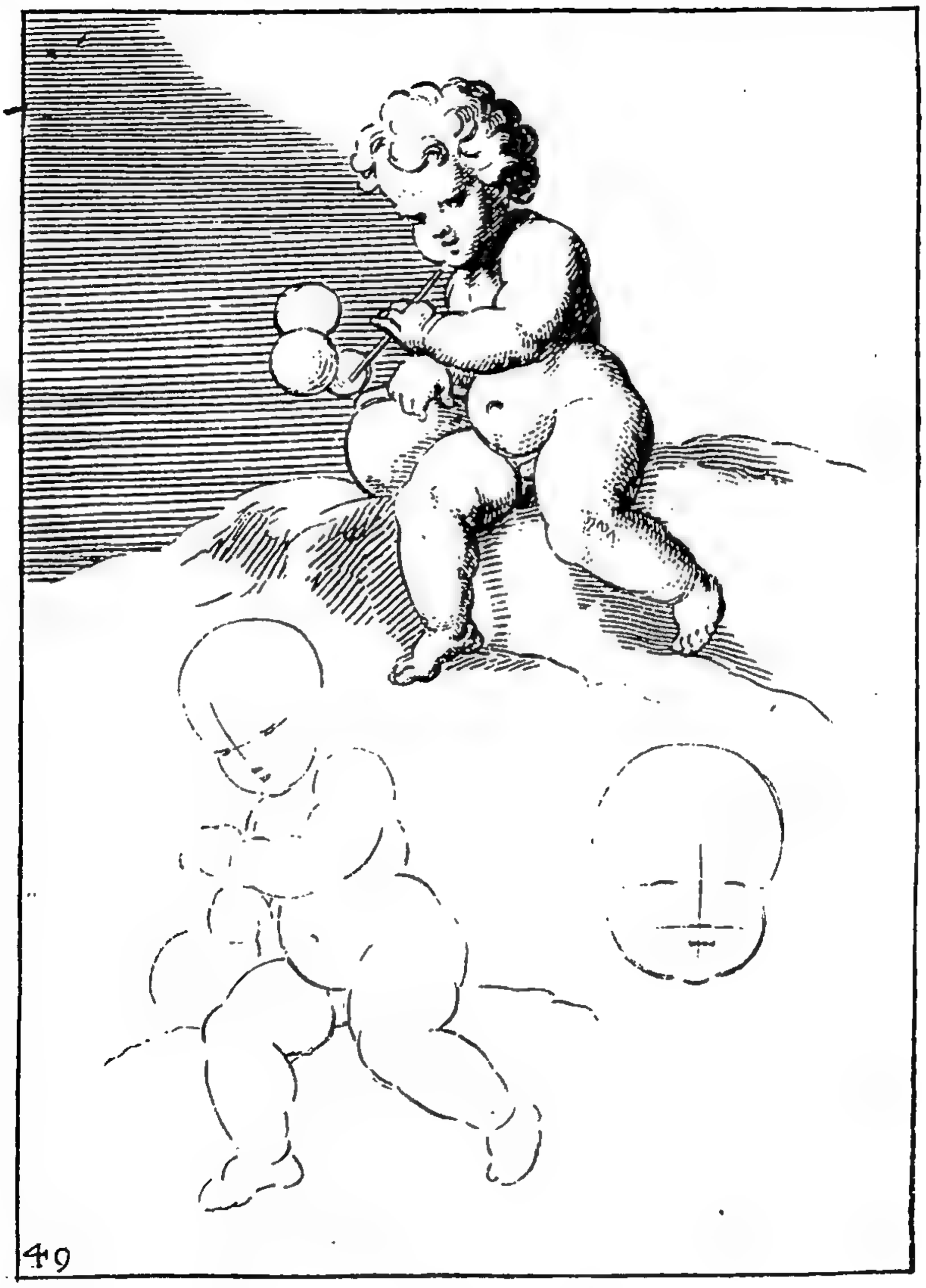
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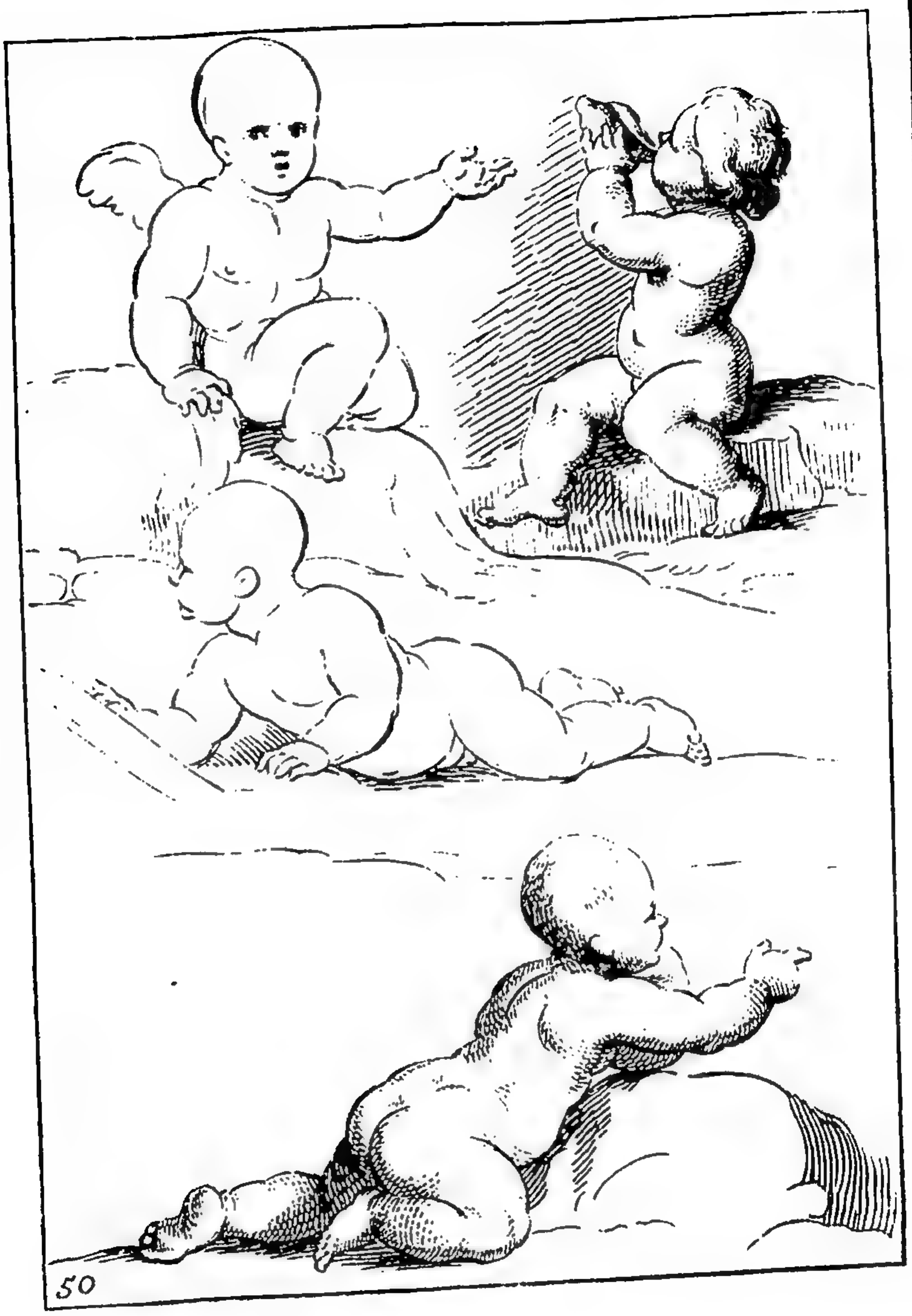

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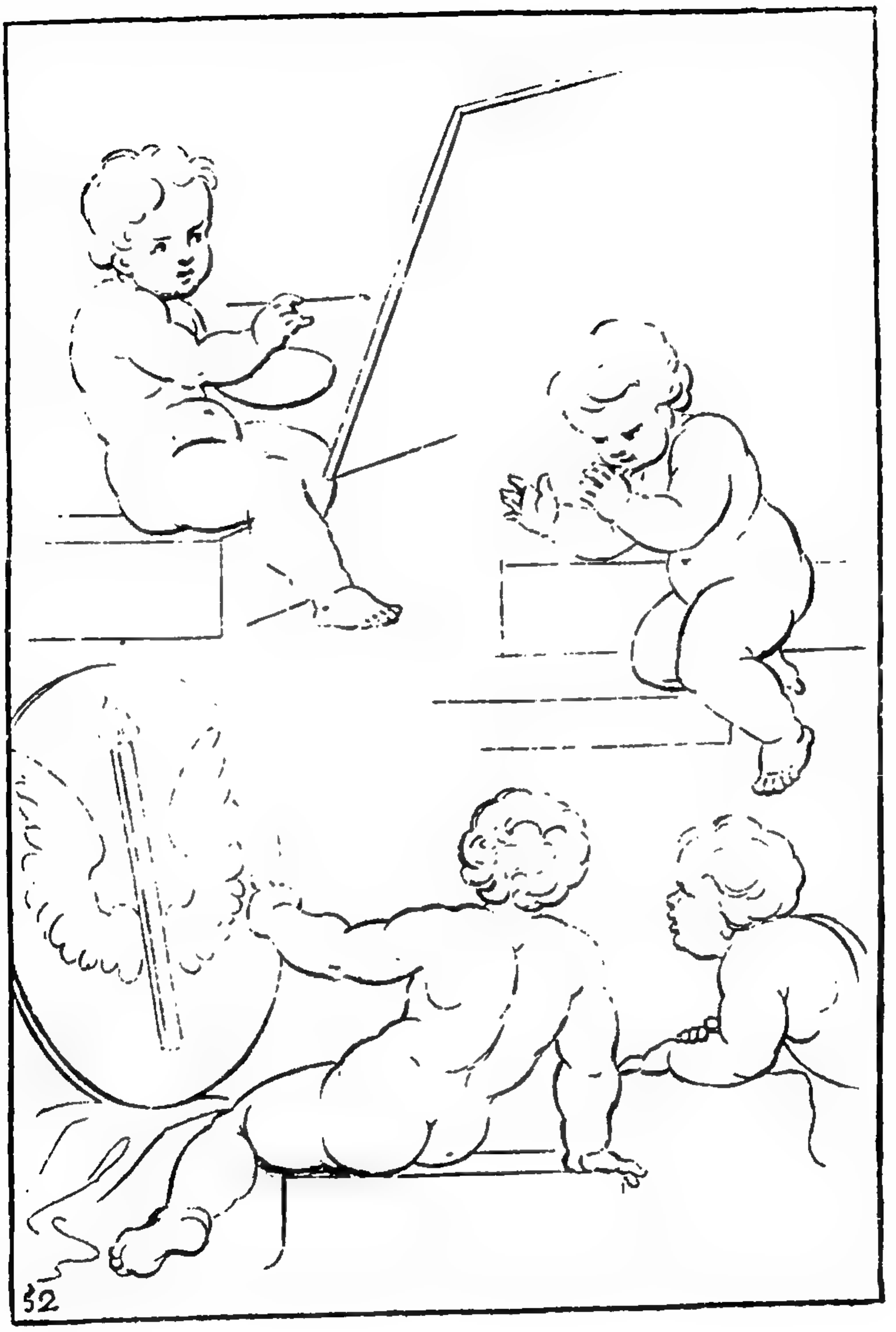
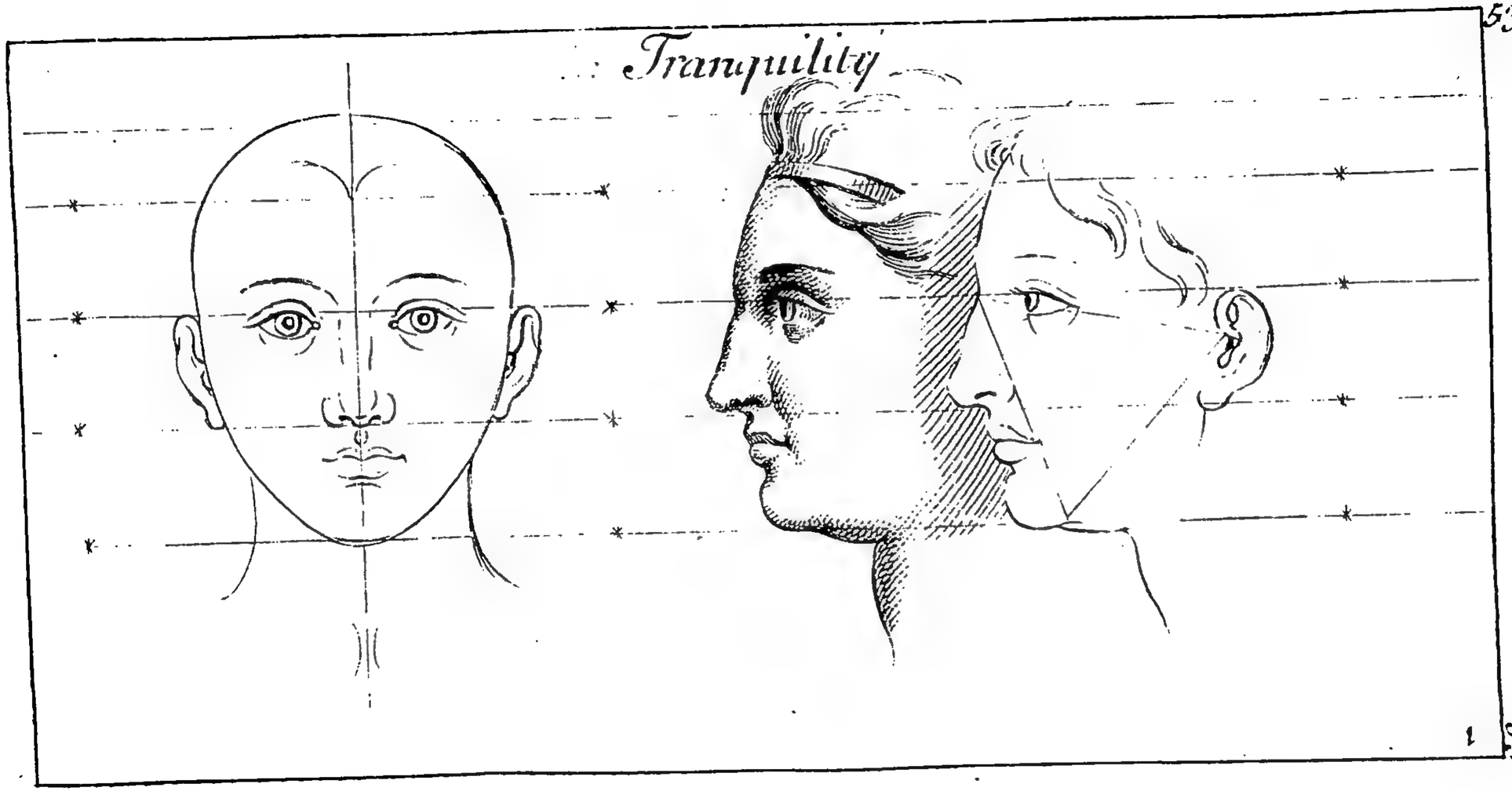
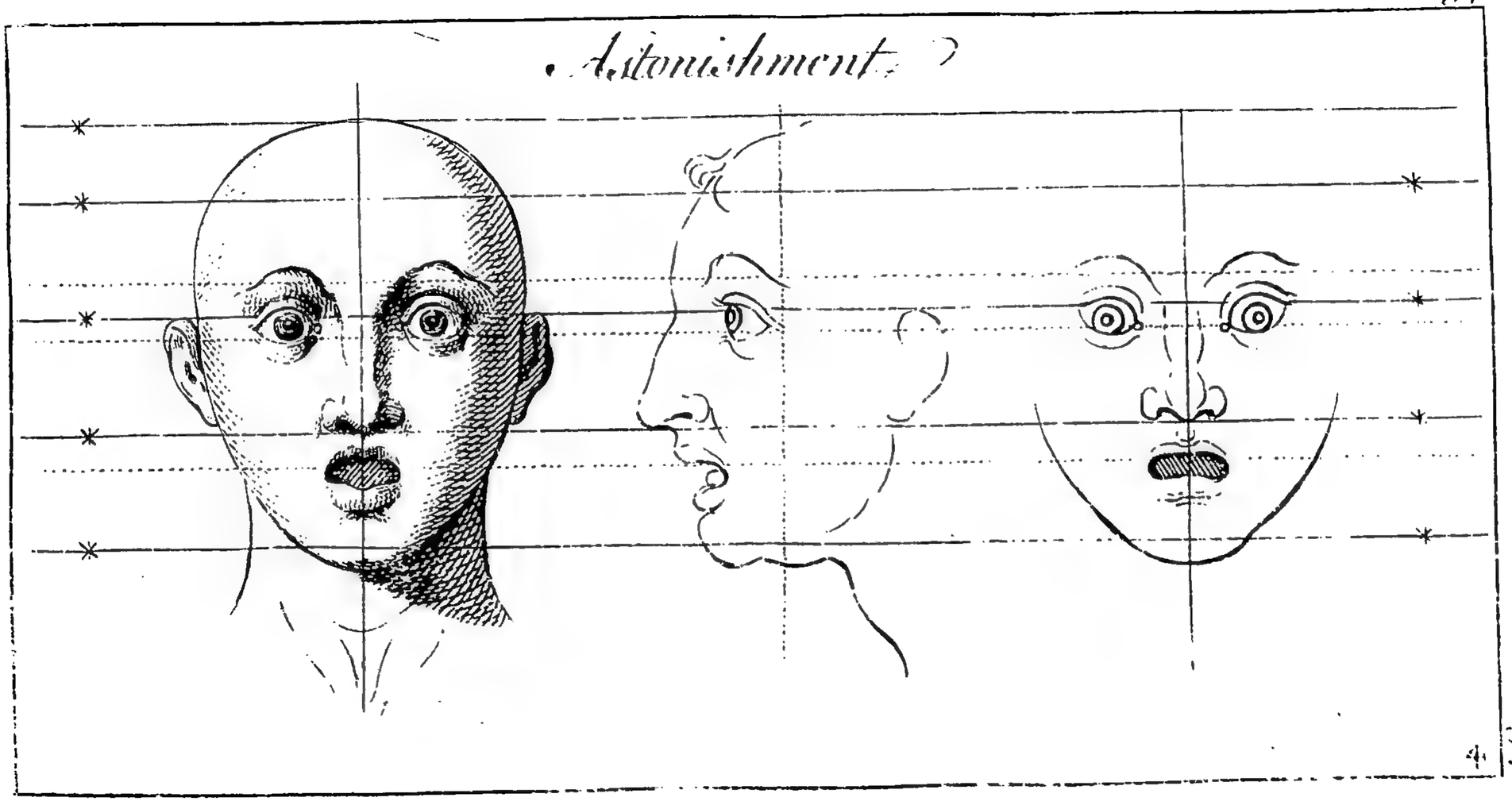
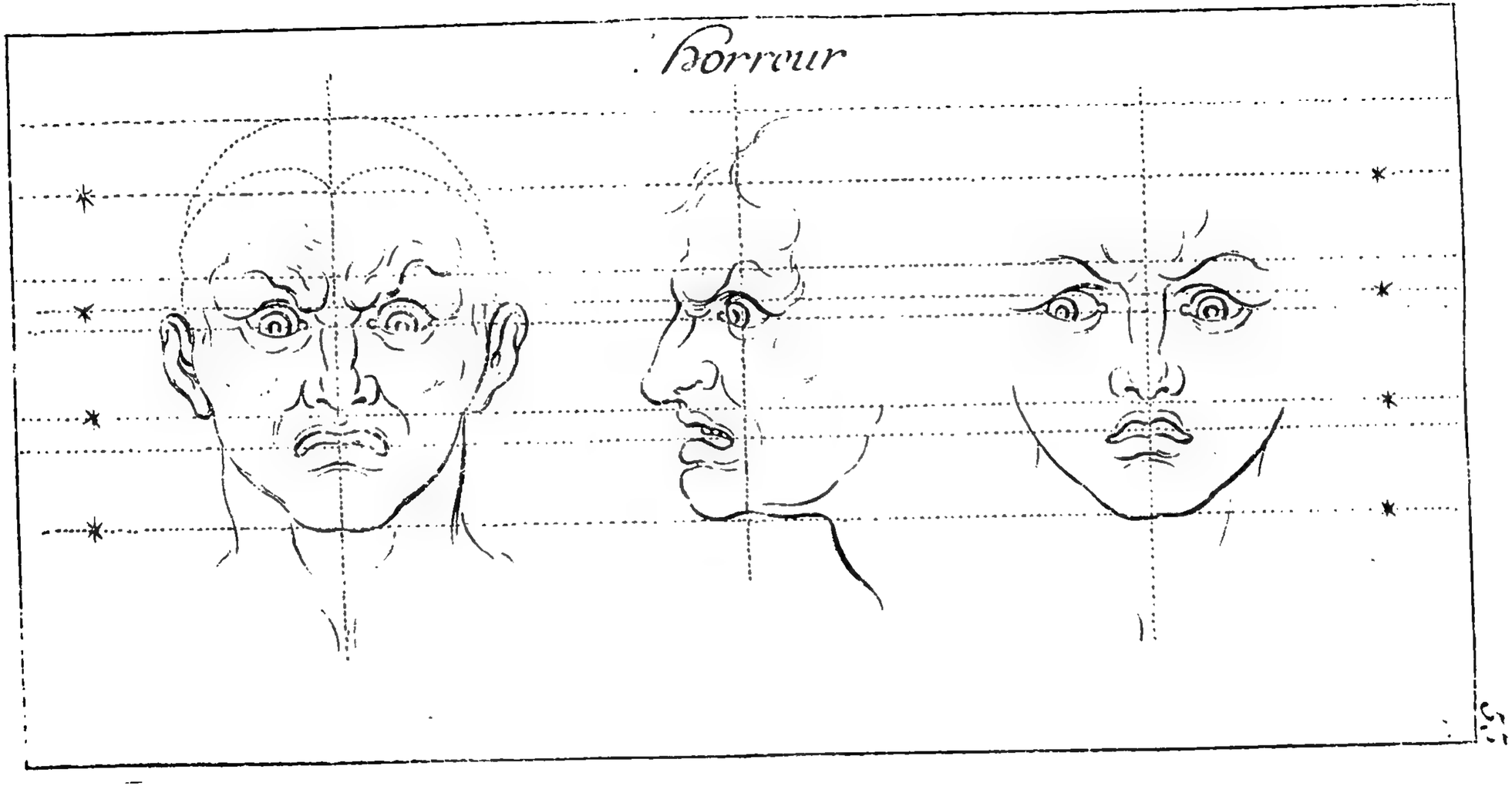
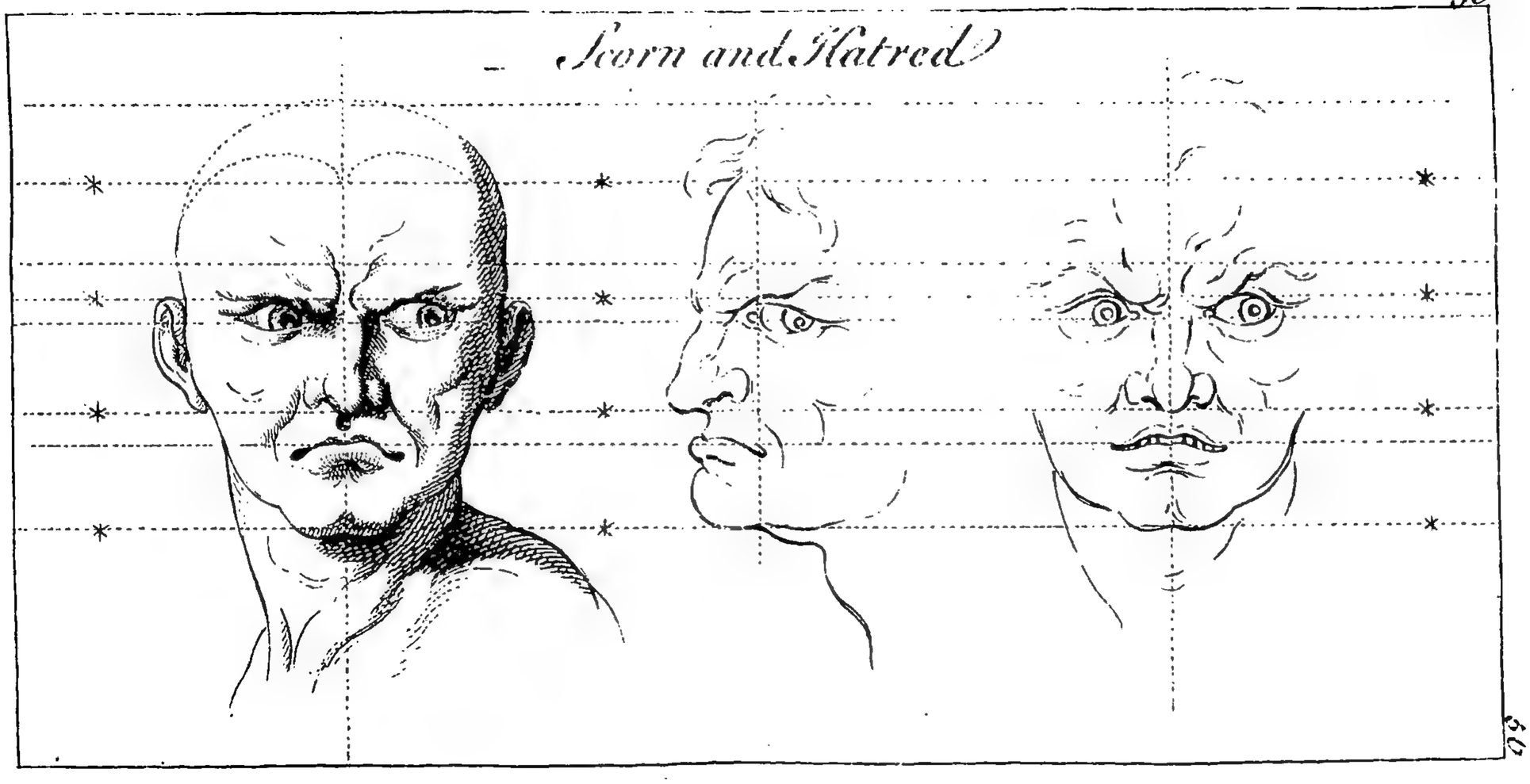


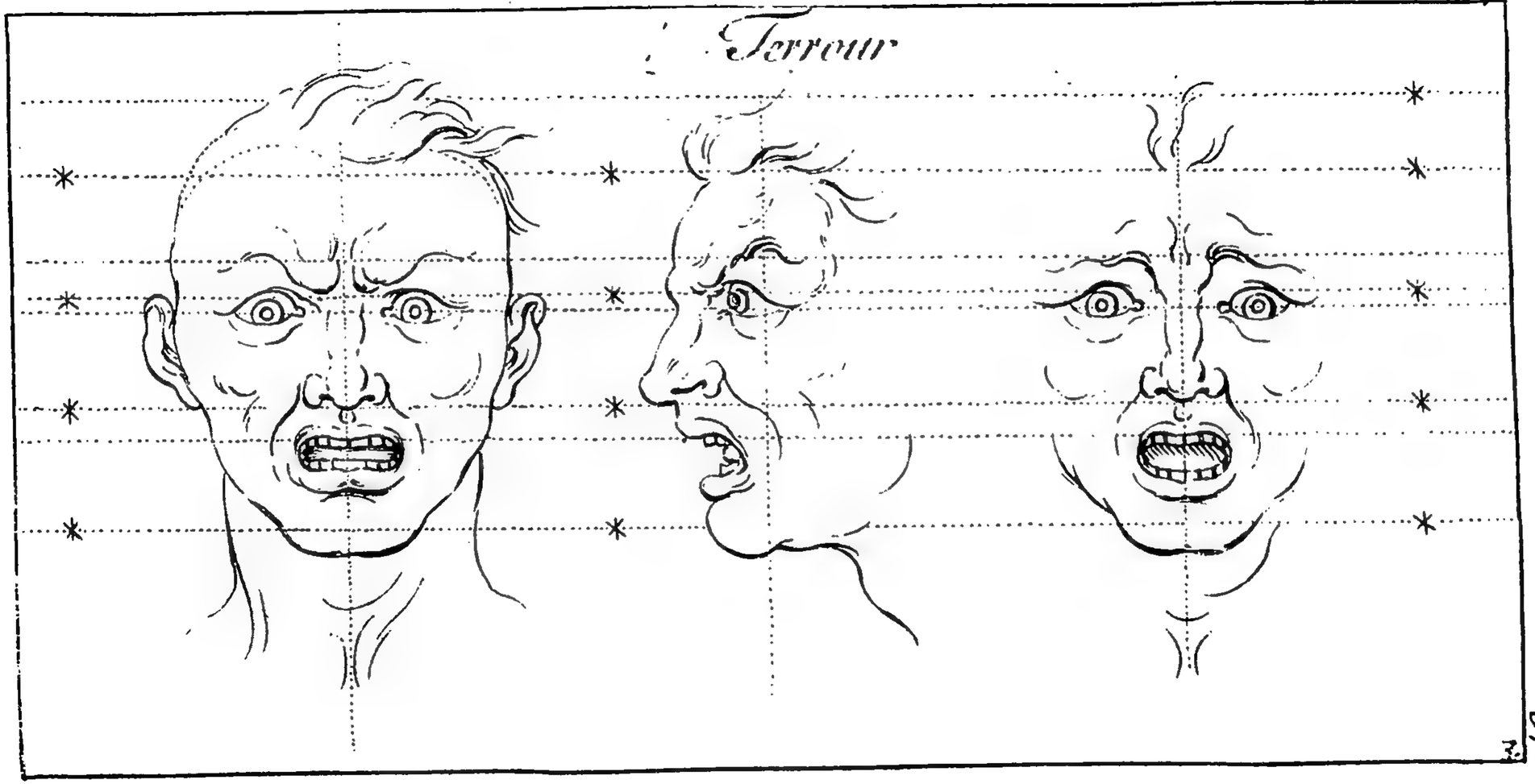

Tranquility
1

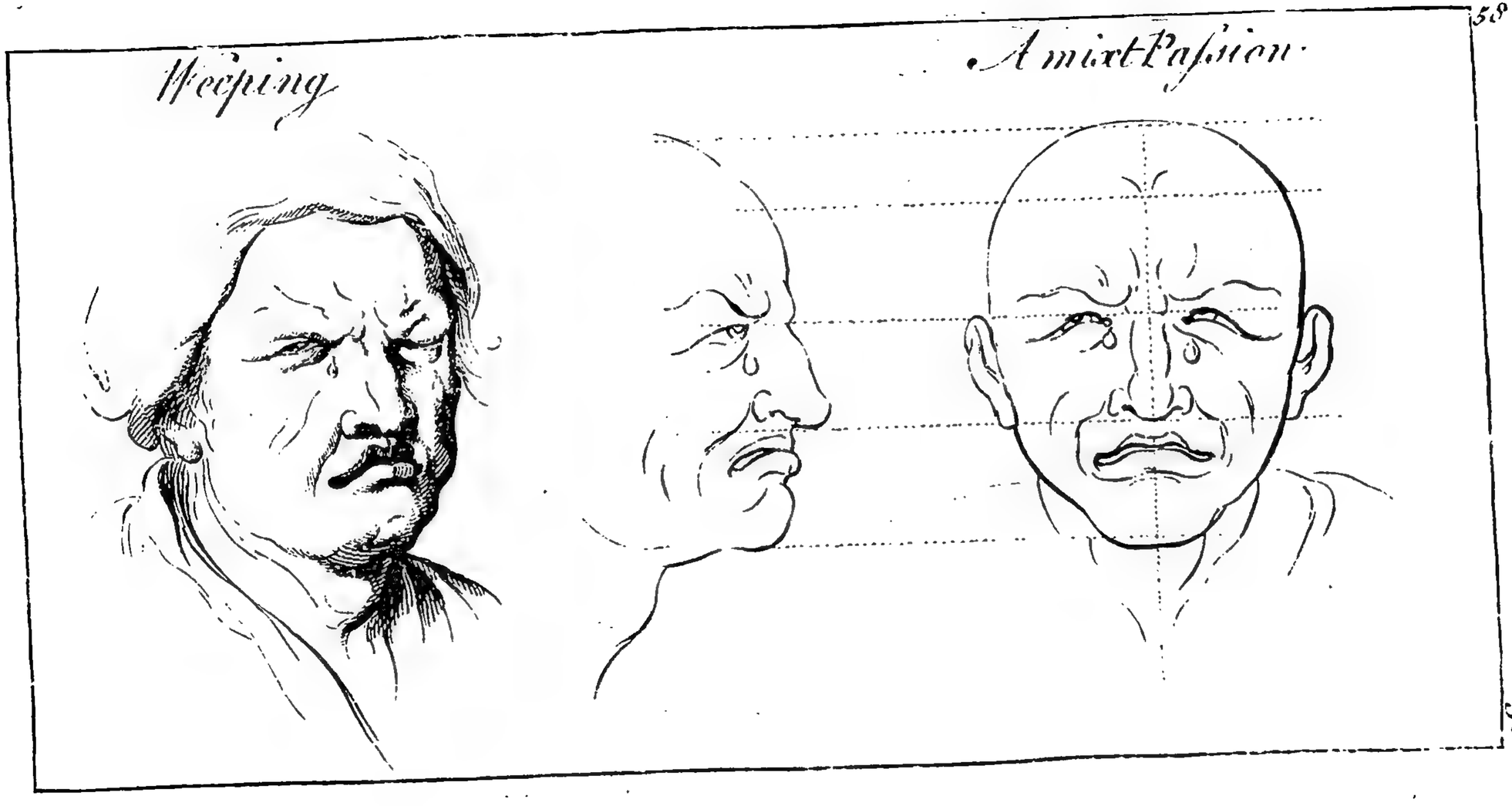

Astonishment


Horreur

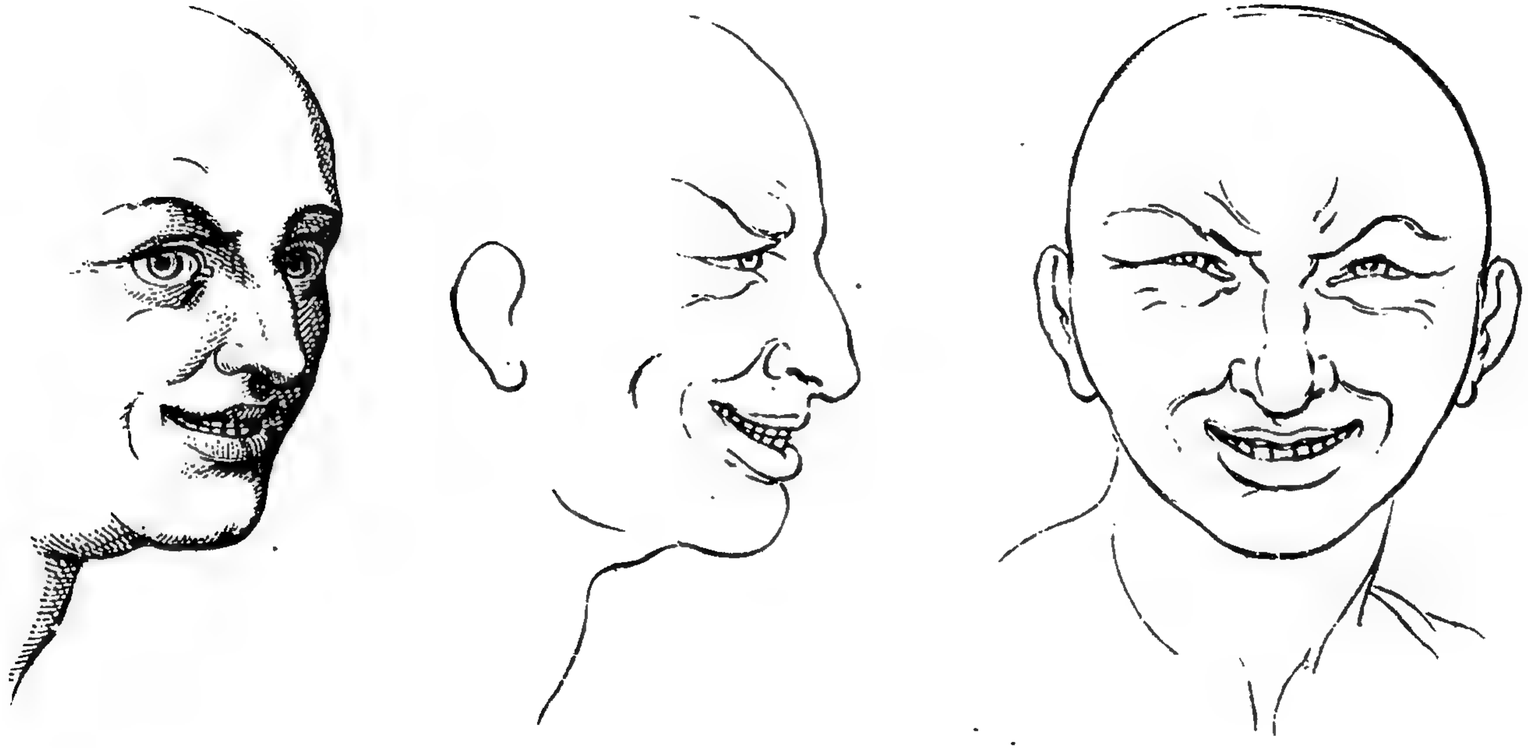
Scorn and Hatred




Terreur


Weeping
A mixt Passion

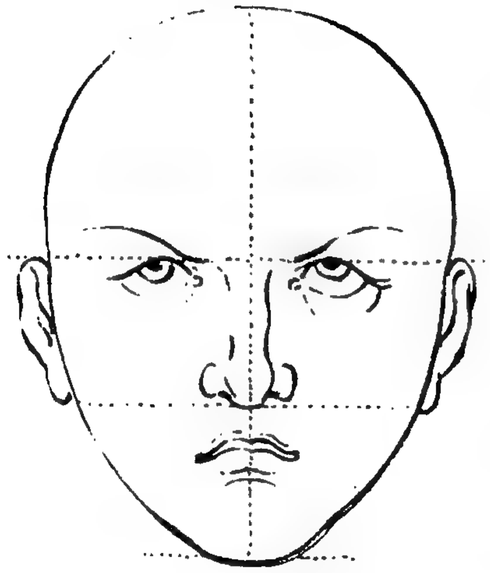
Laughter



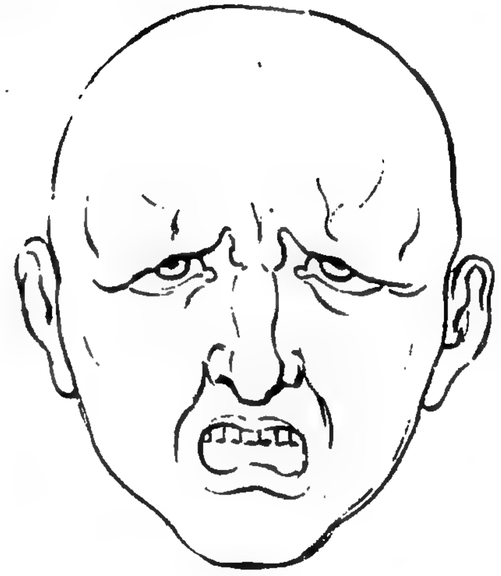

Anger mixt with fear
Anger mixt with rage
Extreme Dispair


Anger

Veneration



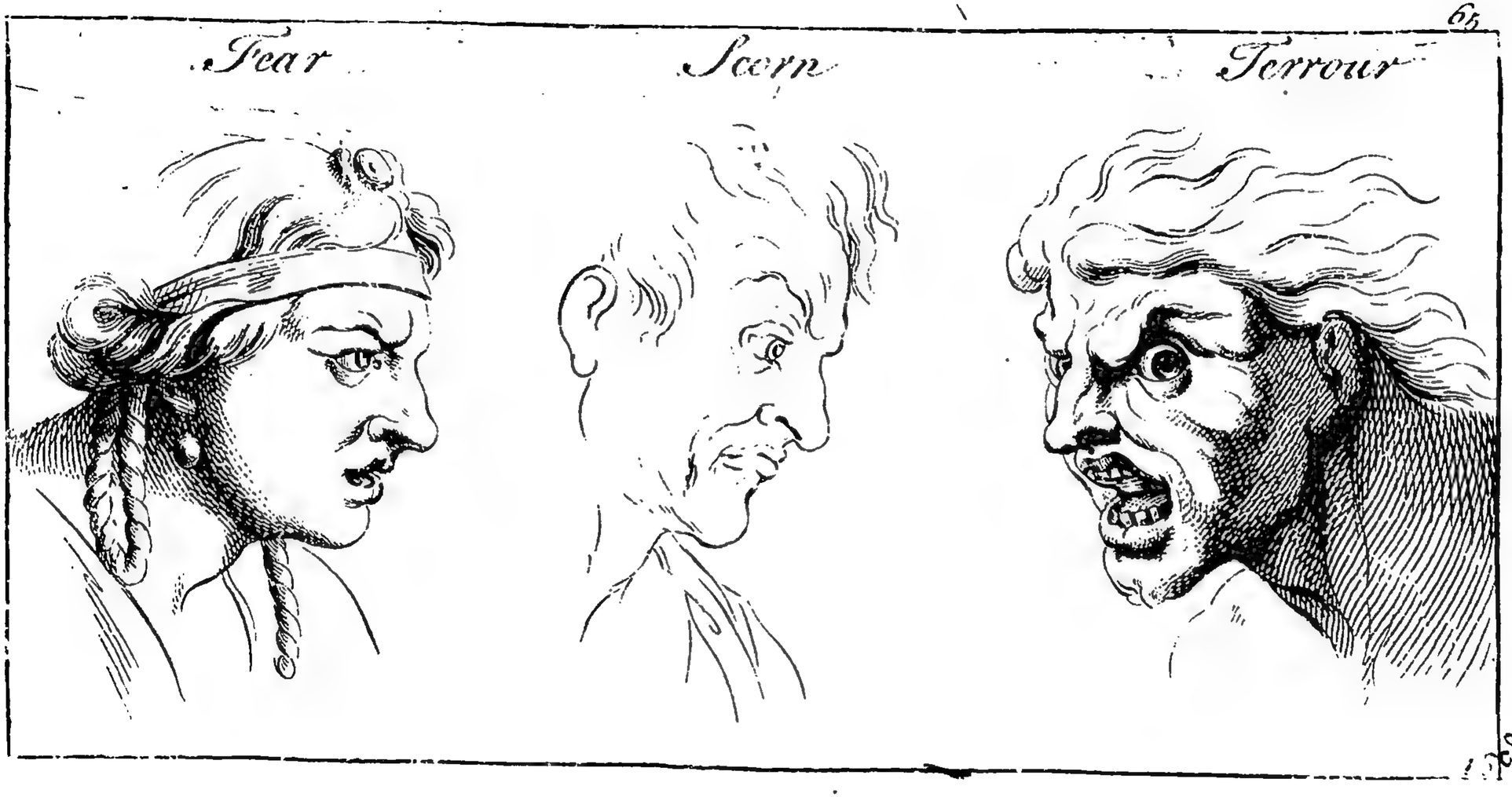
Extreme Bodily Pain.



Rapture

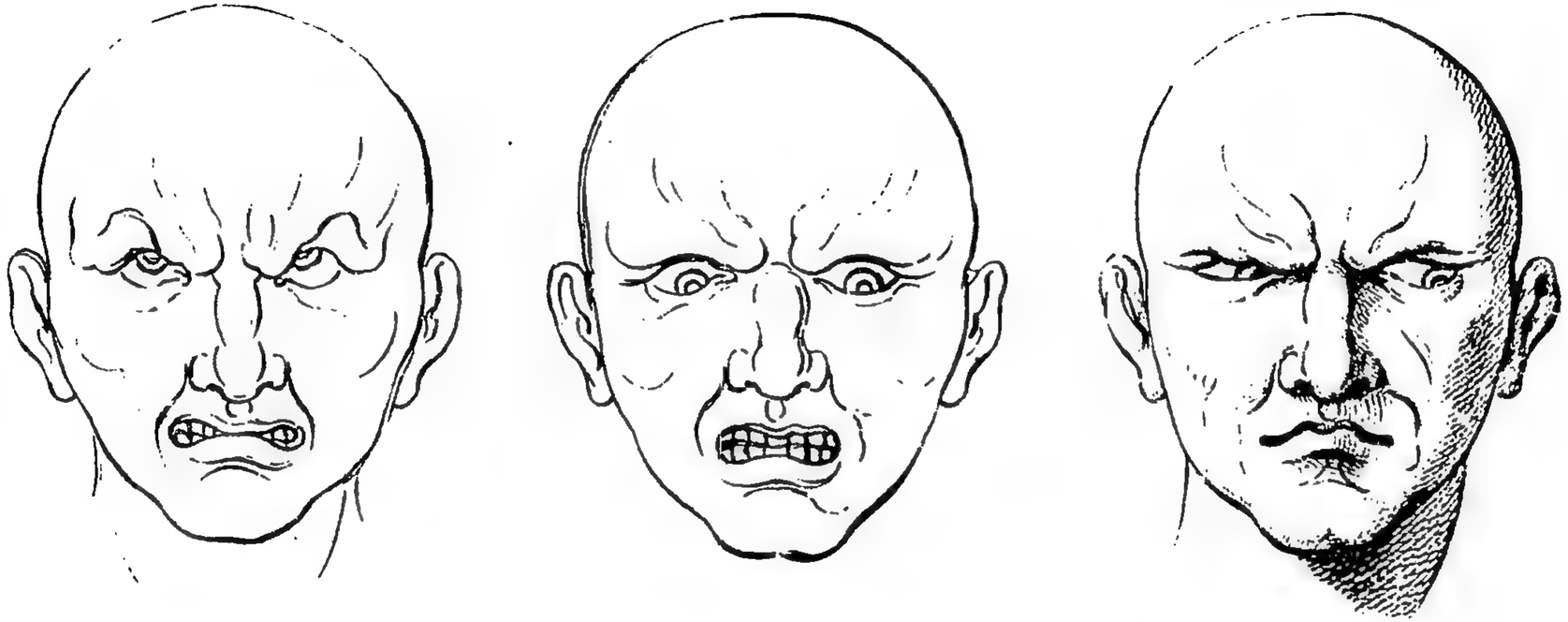

Love
Dejection
Hope


Astonishment nr. Terrour
A violent motion of ye Muscles
Compassion.
64


Fear
Scorn
Terrour

A Violent Motion

Jealousy



A Violent Passion where the heart is hardenid.

J. J. Müller inv. et fec.

J S Müller inv et fec'

F. L. Müller inv et Sc.

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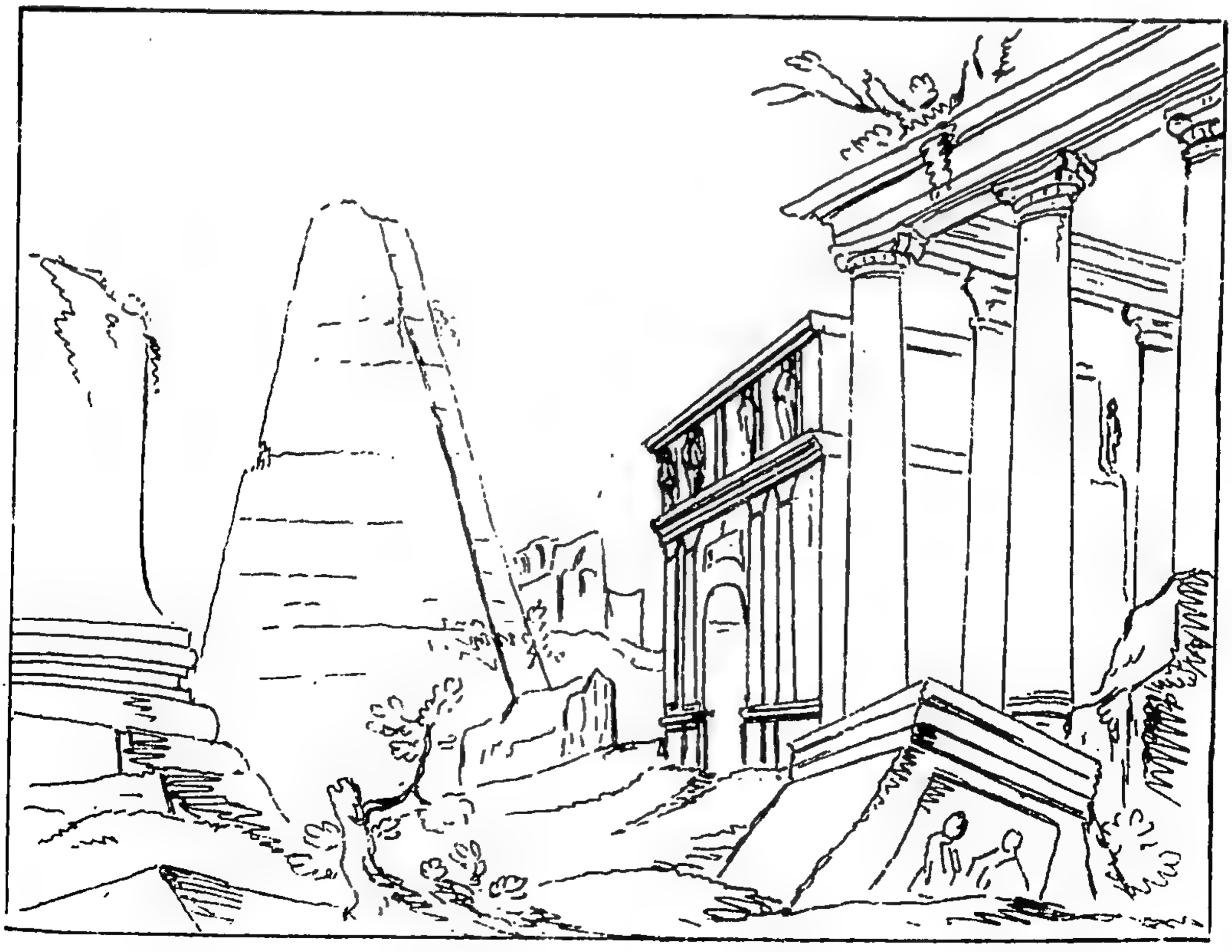
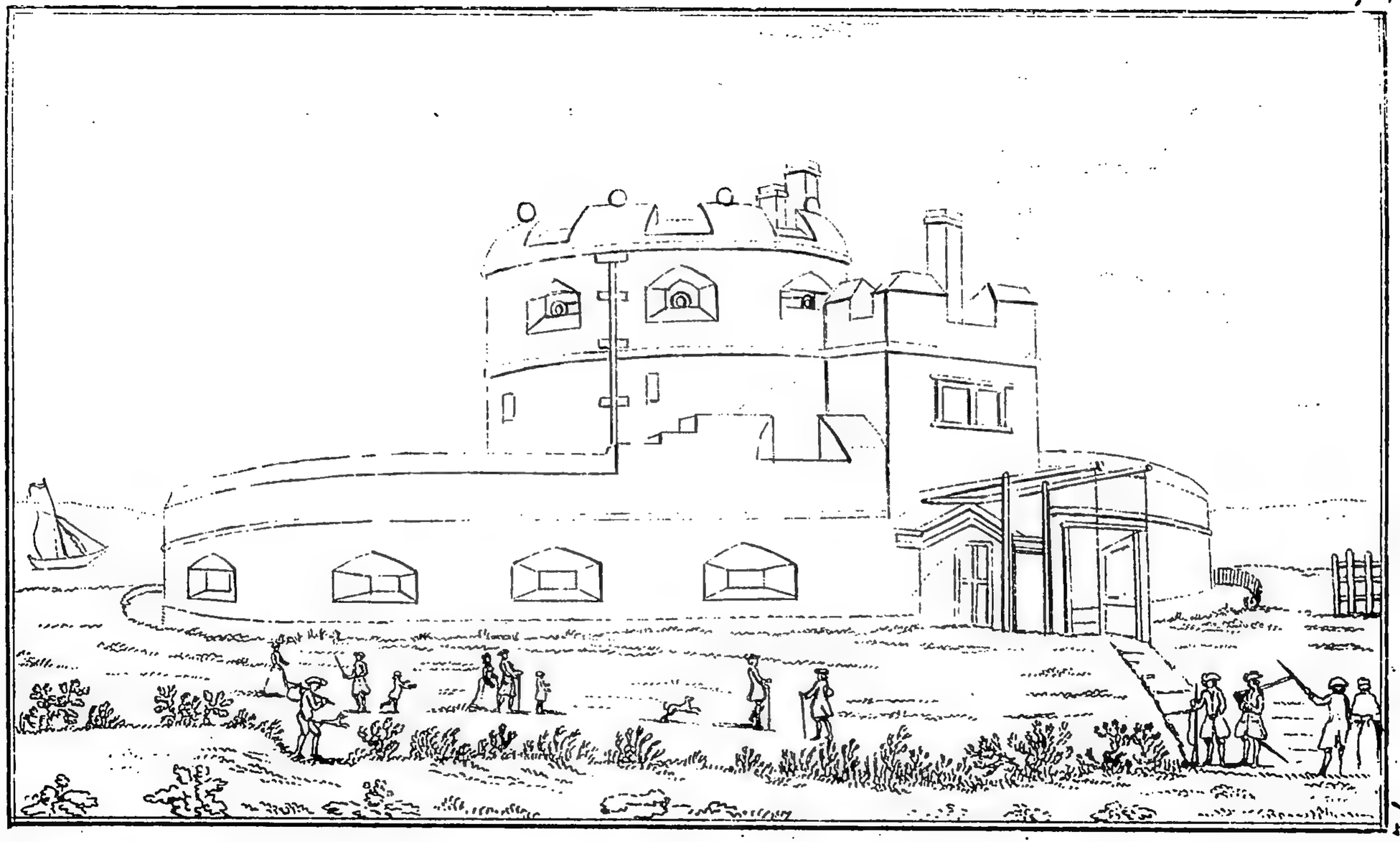
T.S.M. delt. et aquaf.t





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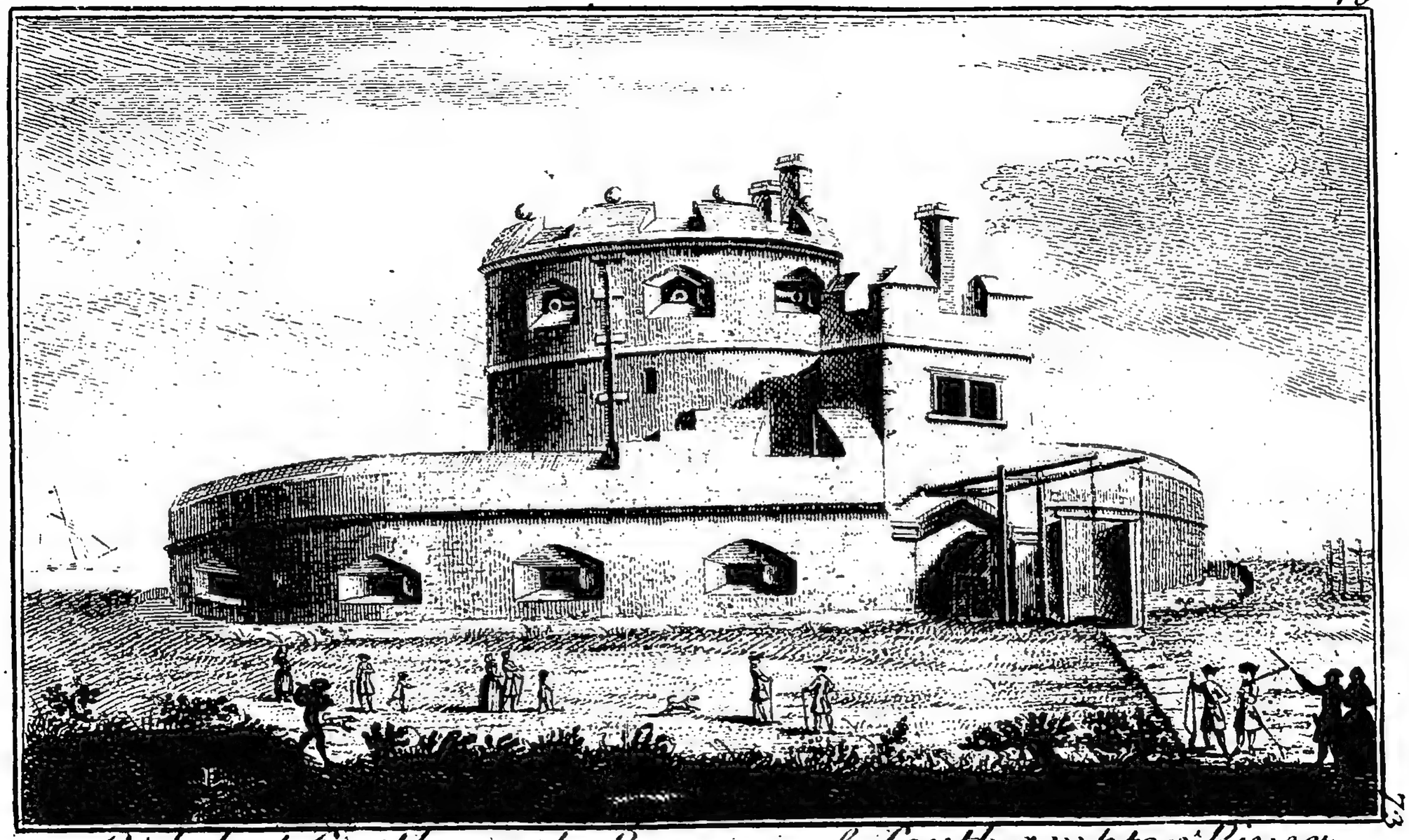
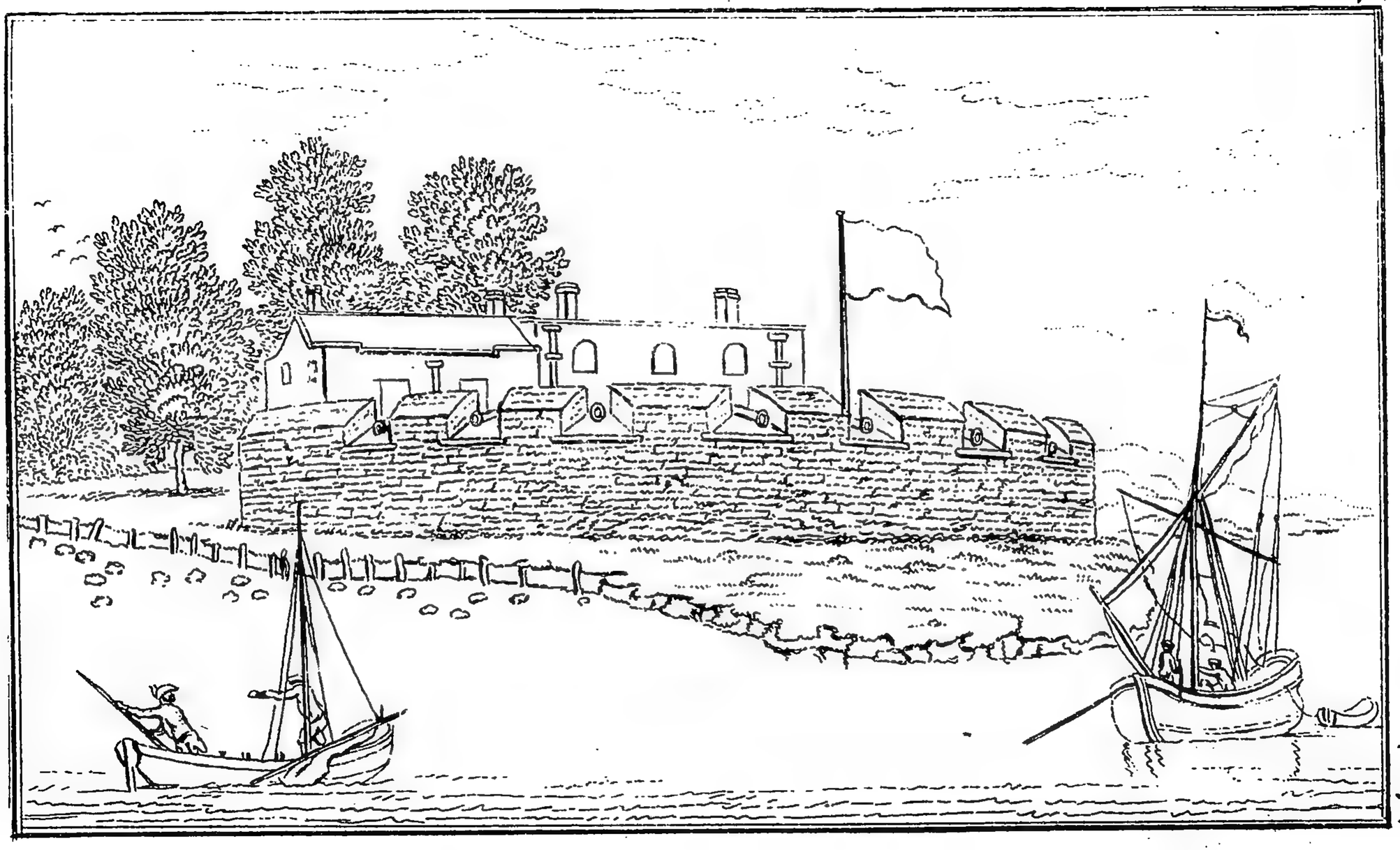
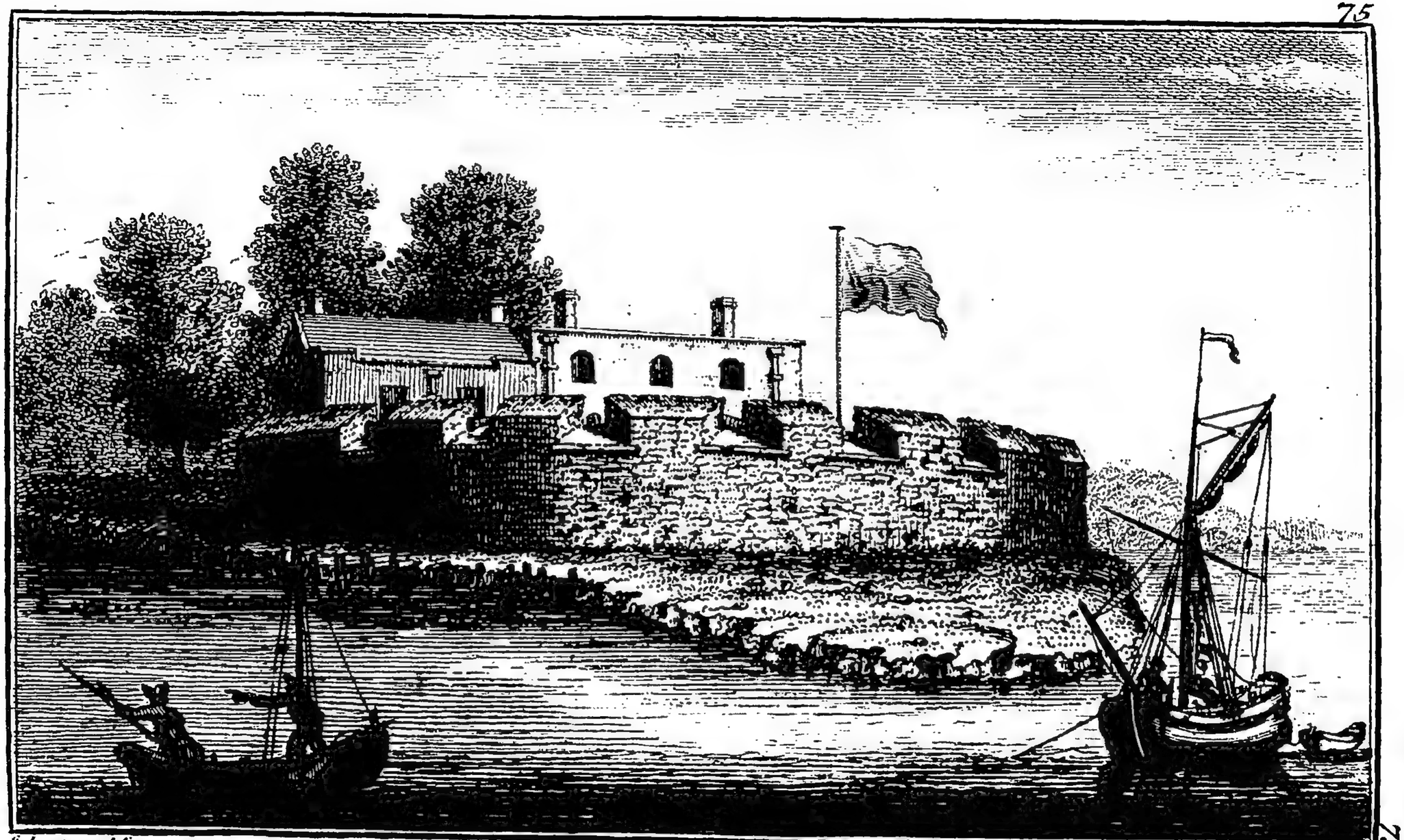


Calshot Castle at the Entrance of Southampton River

J. Armstrong delin. W. K. Toms sculp.

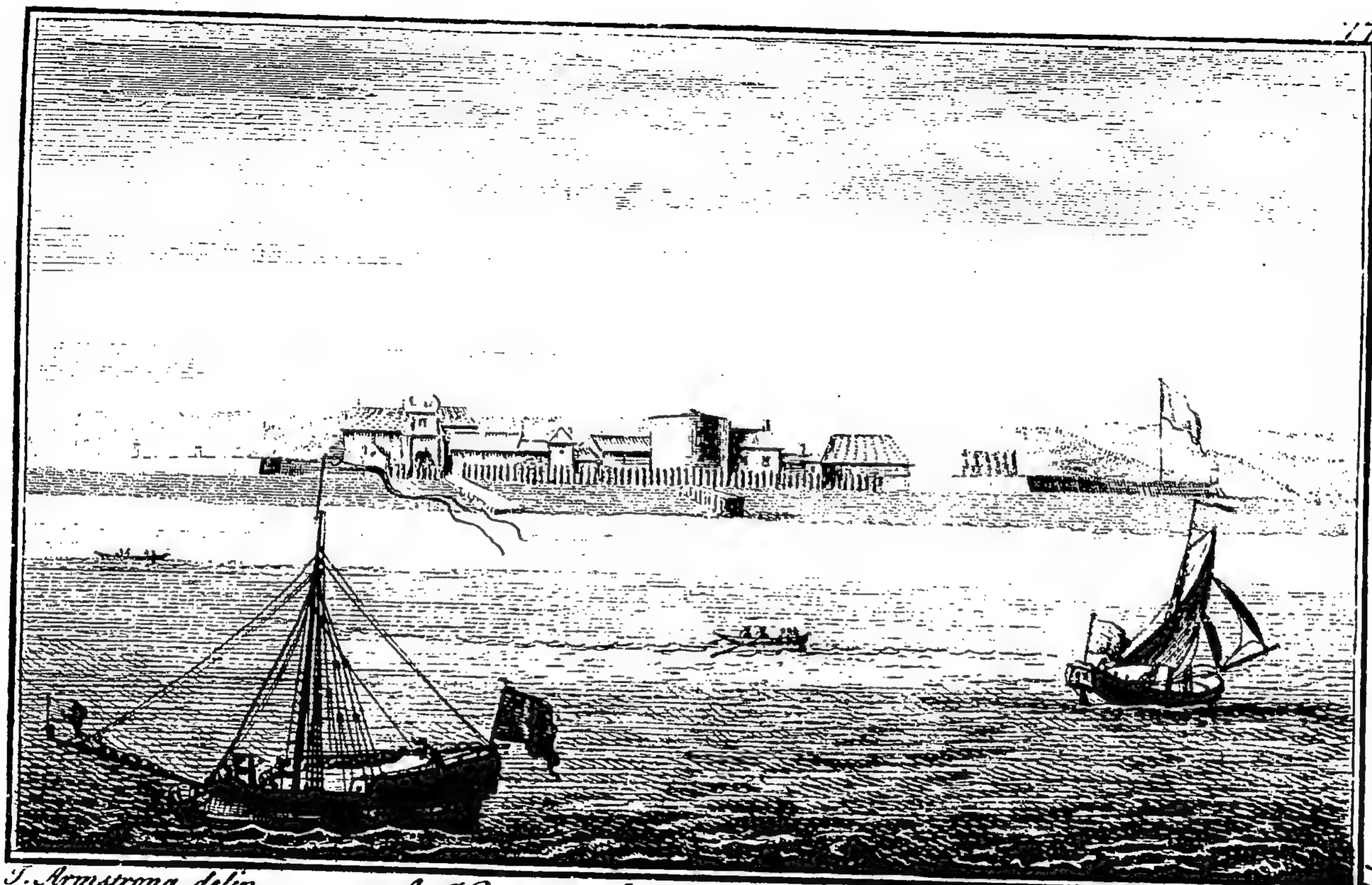




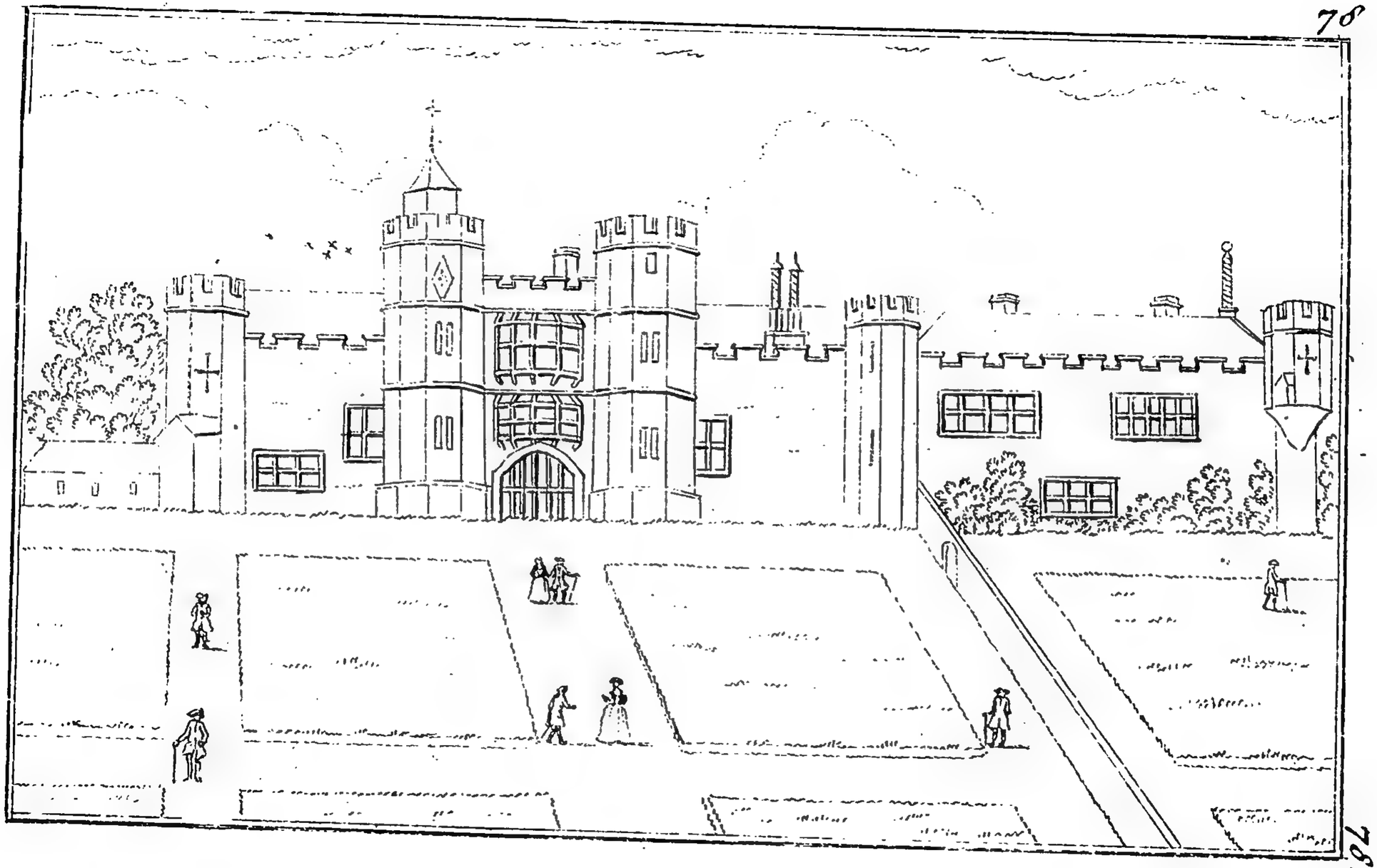
J. Armstrong delin.

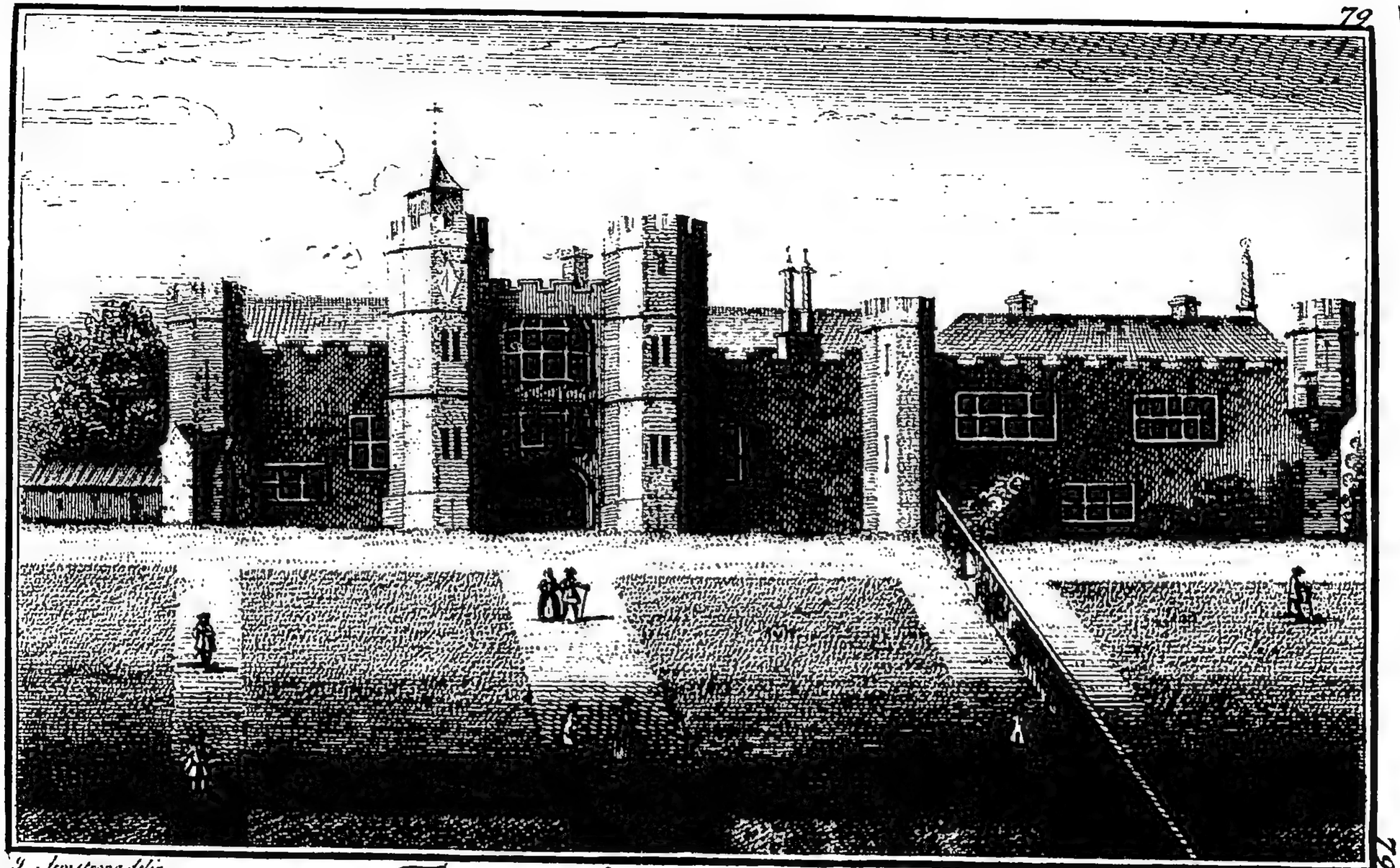
W. H. Toms sculp.

Cowes - Castle in the I. of Wight.



T. Armstrong delin. A View of Tilbury Fort. W. H. Toms sculp.

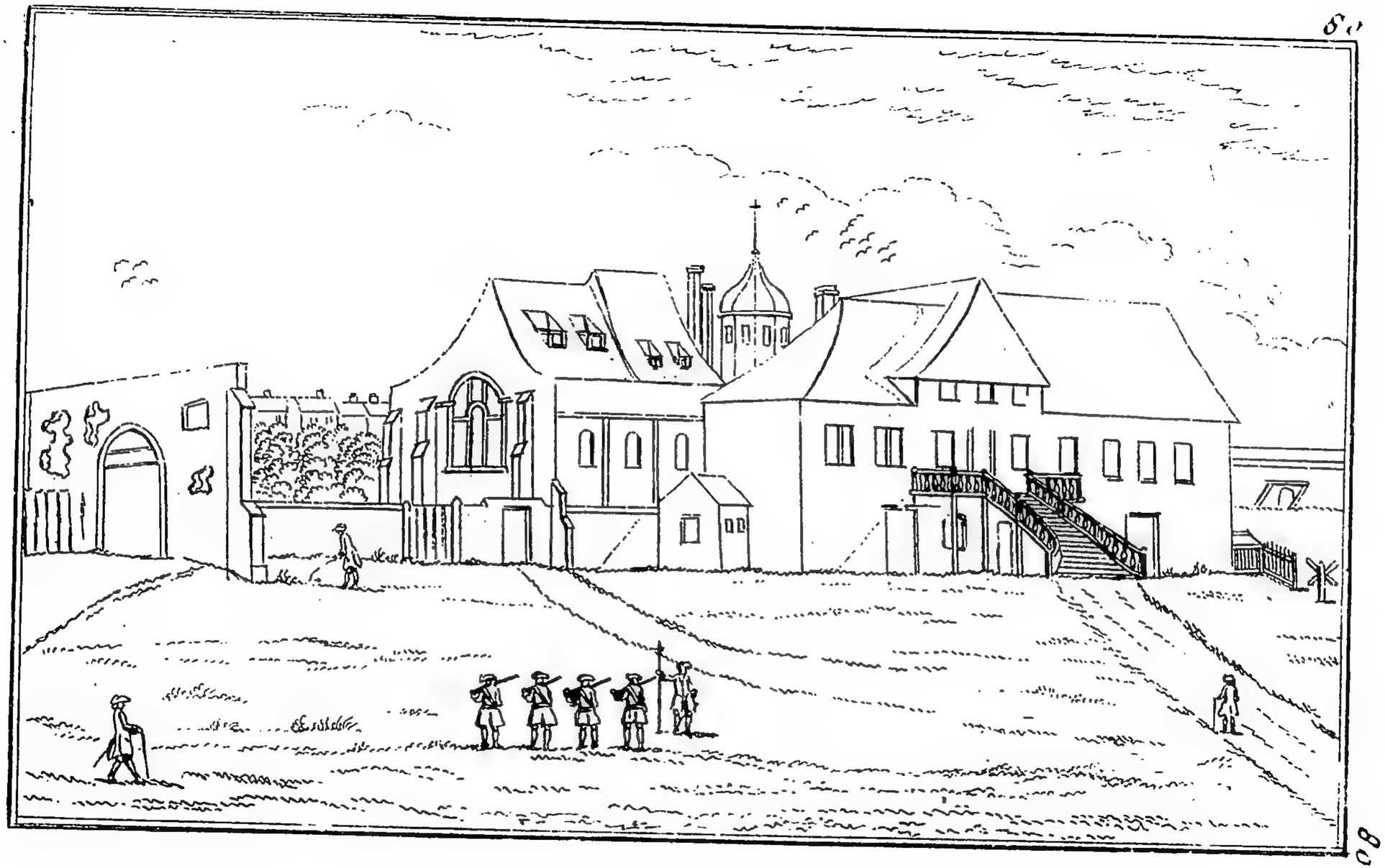


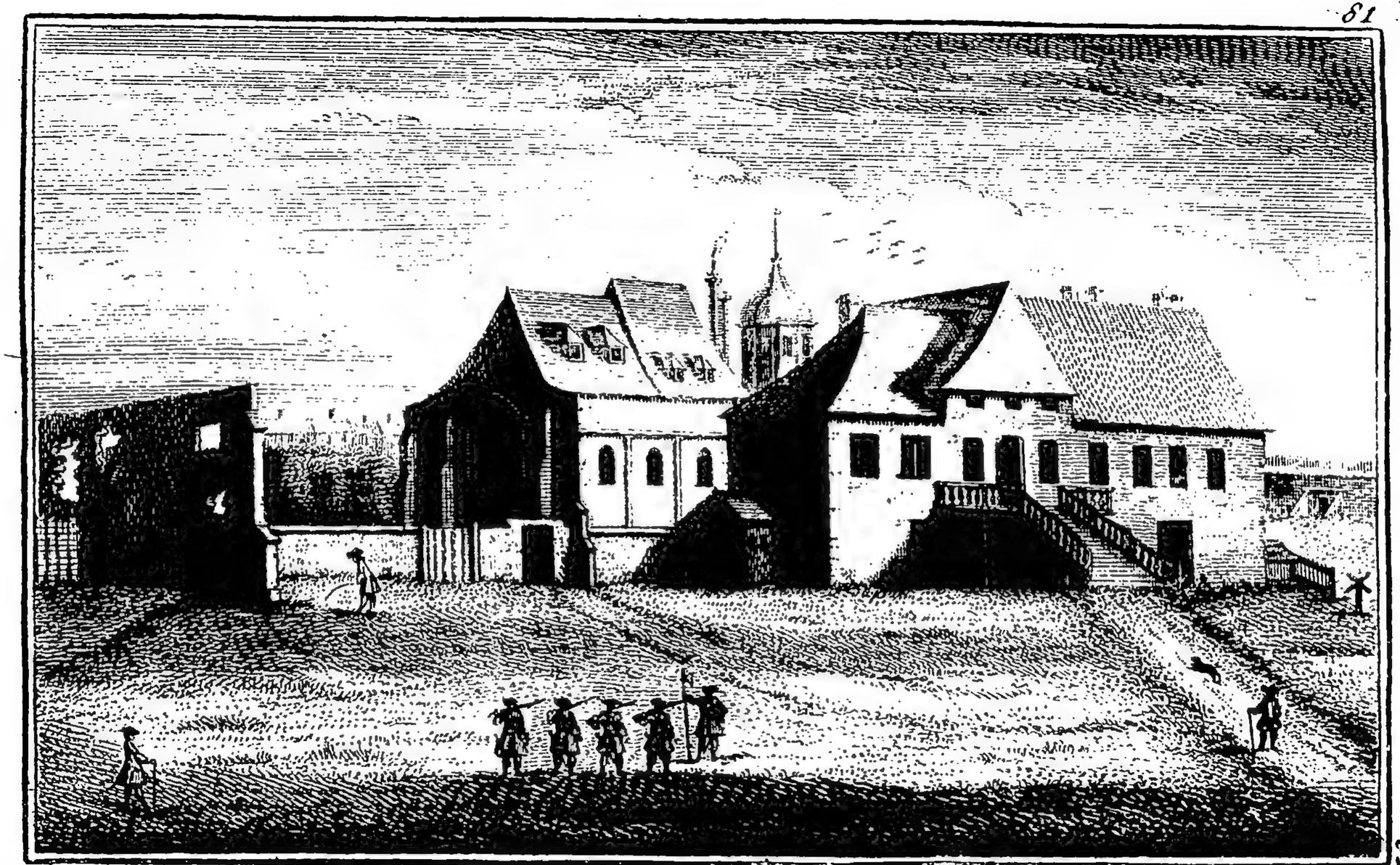


J. Armstrong delin.

W. H. Toms sculp.

Titchfield House in Hampshire





J. Armstrong delin. — H. H. Toms sculp.

The Governour's House at Portsmouth

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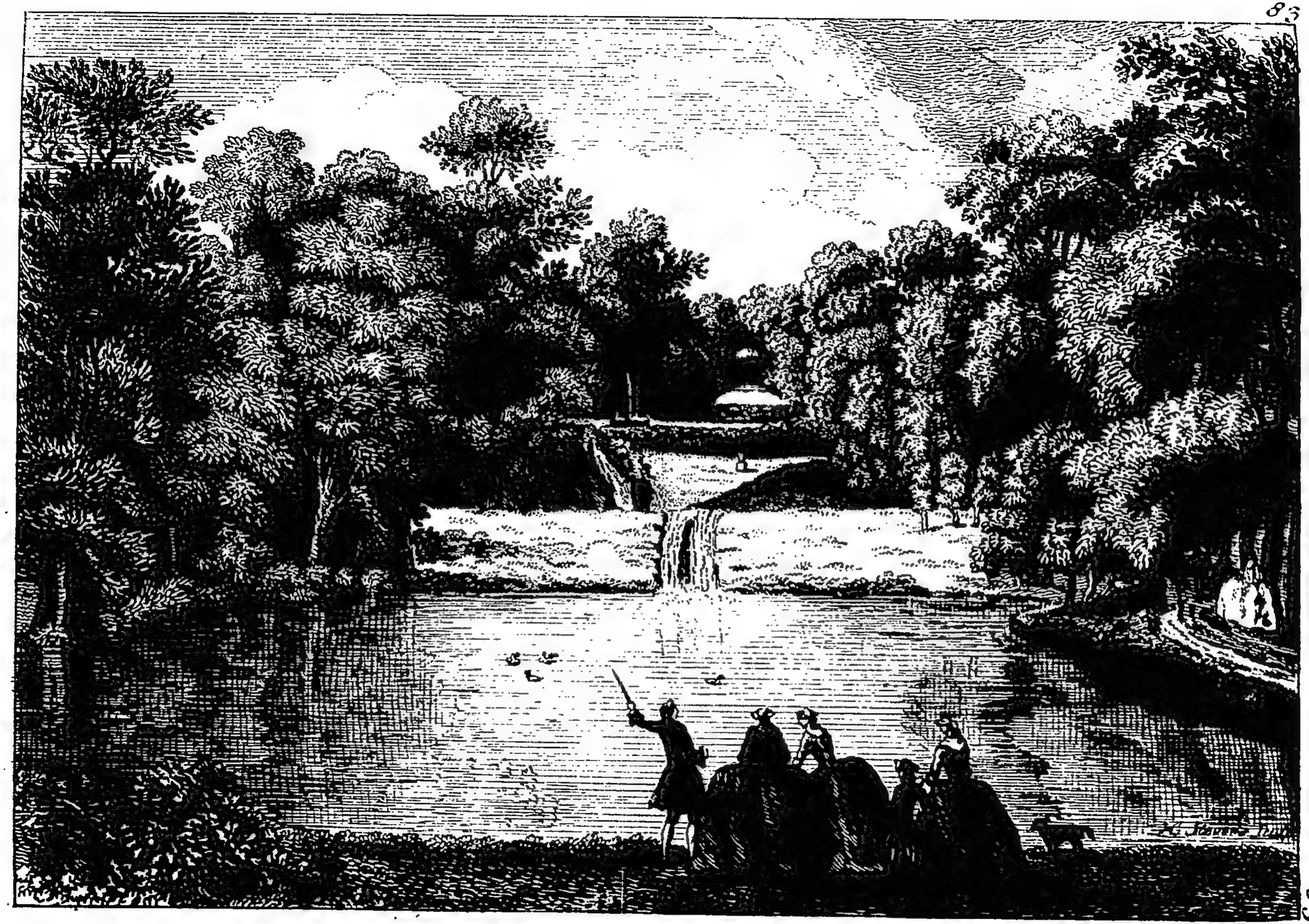
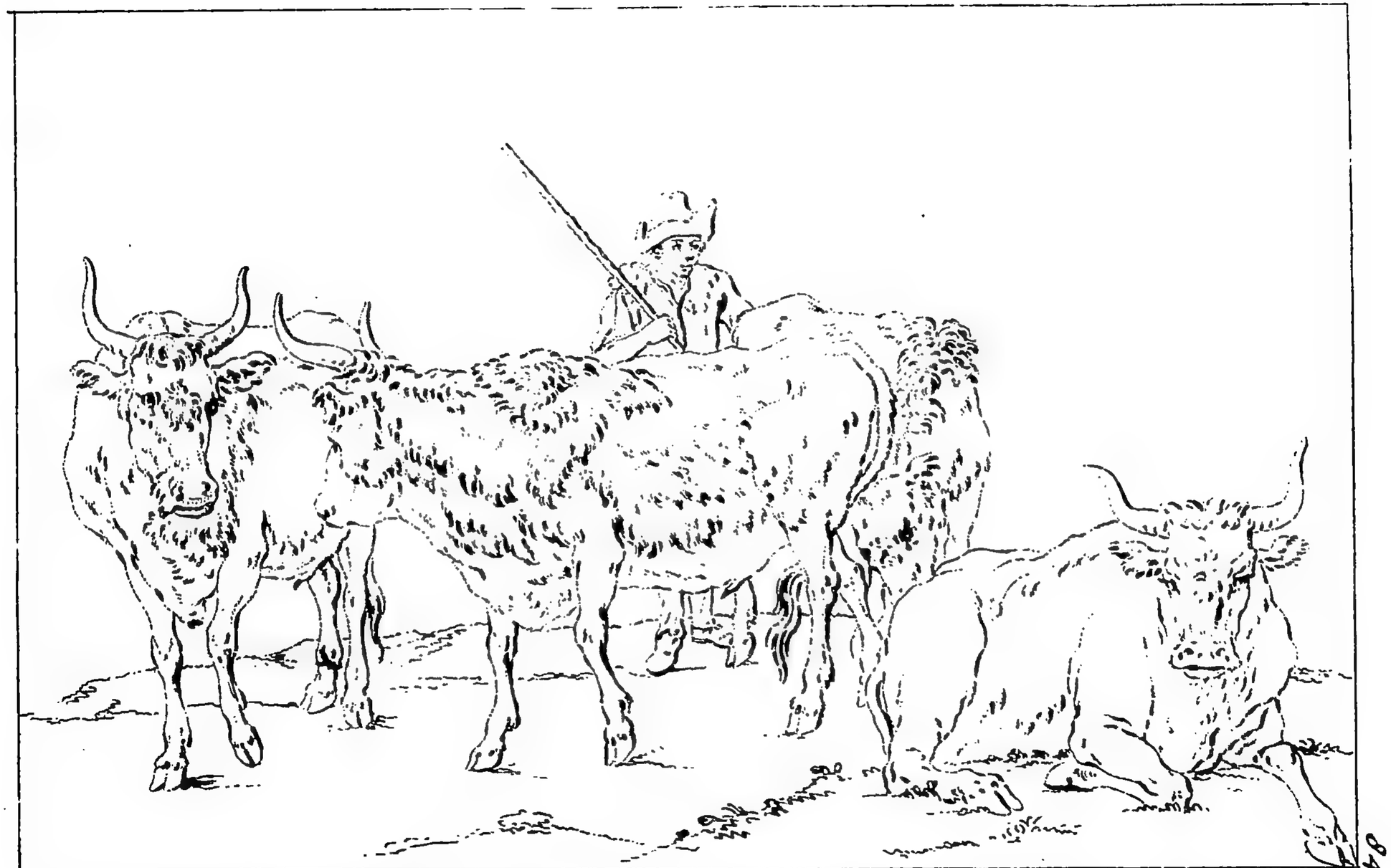
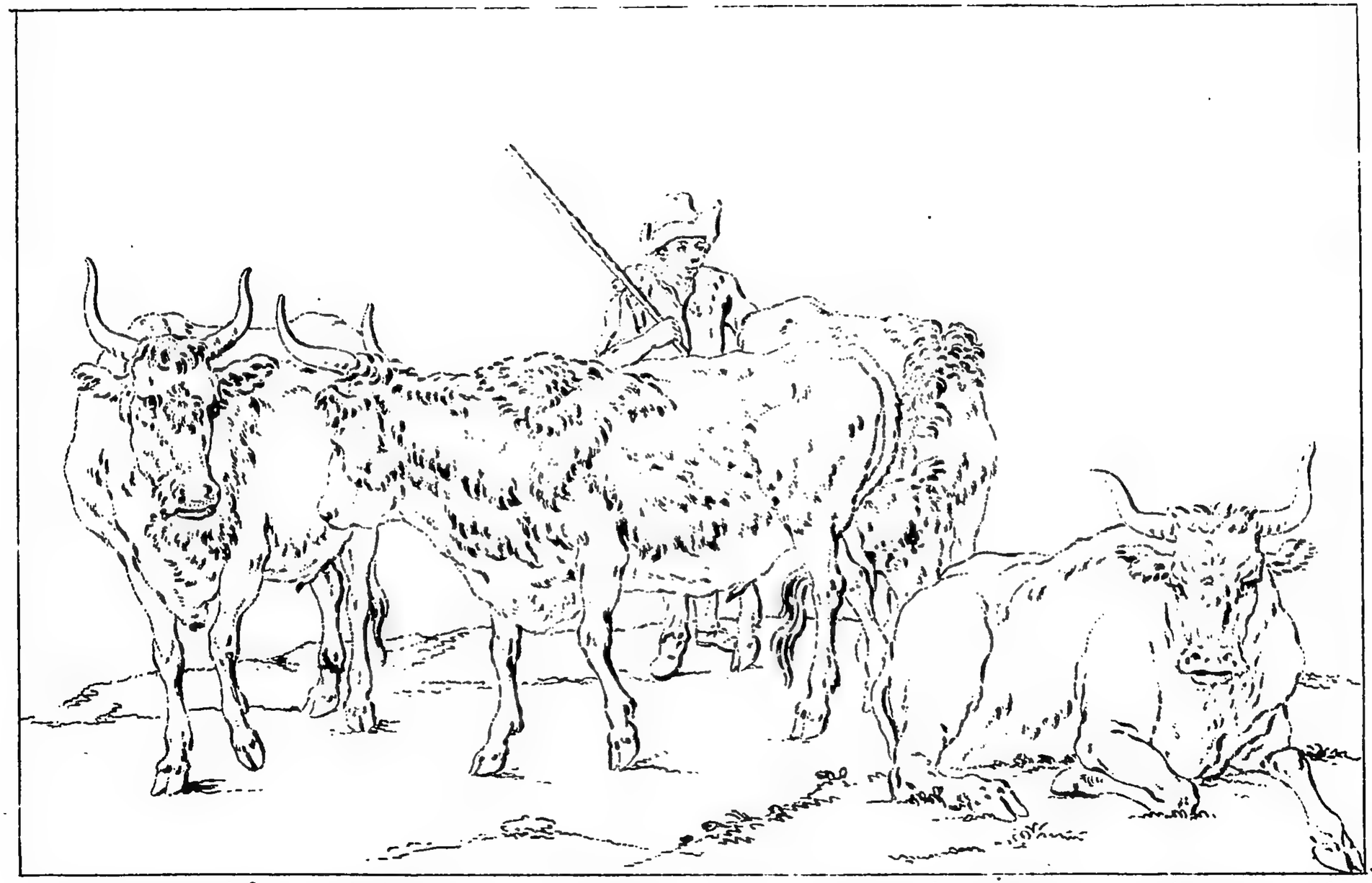
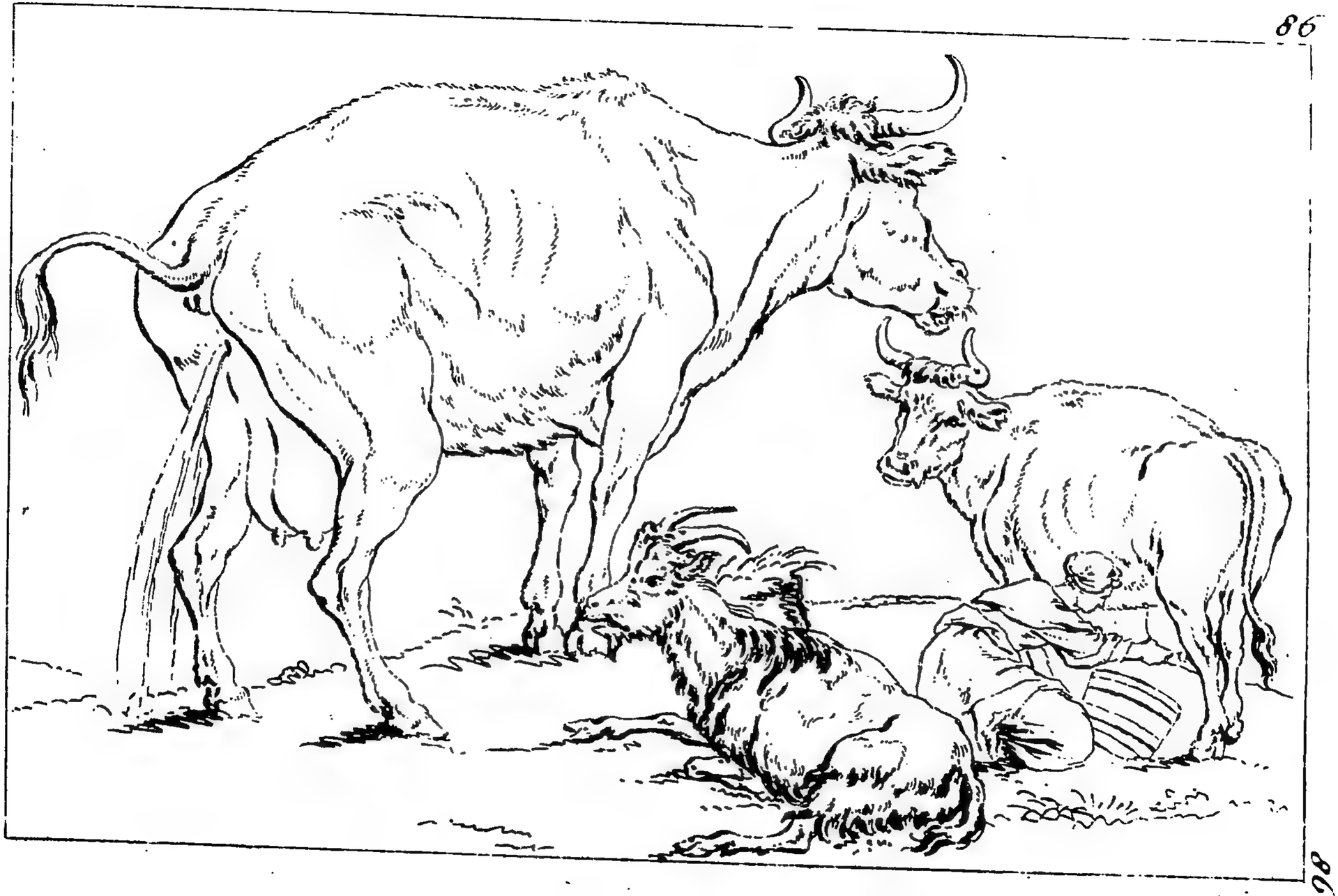


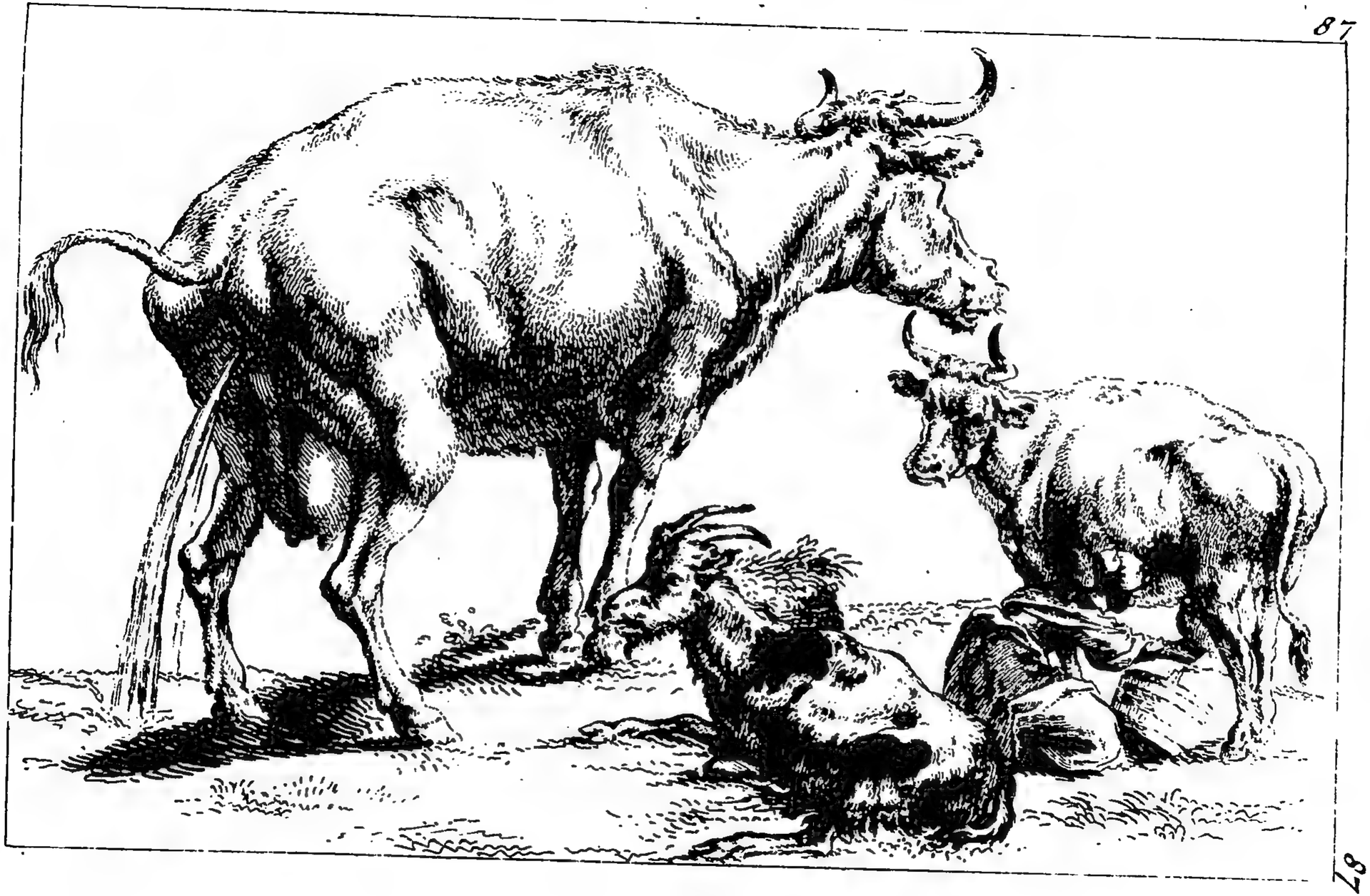


London Printed for & Sold by Robert Sayer at the Golden Buck, opposite Fetter Lane, Fleet Street.

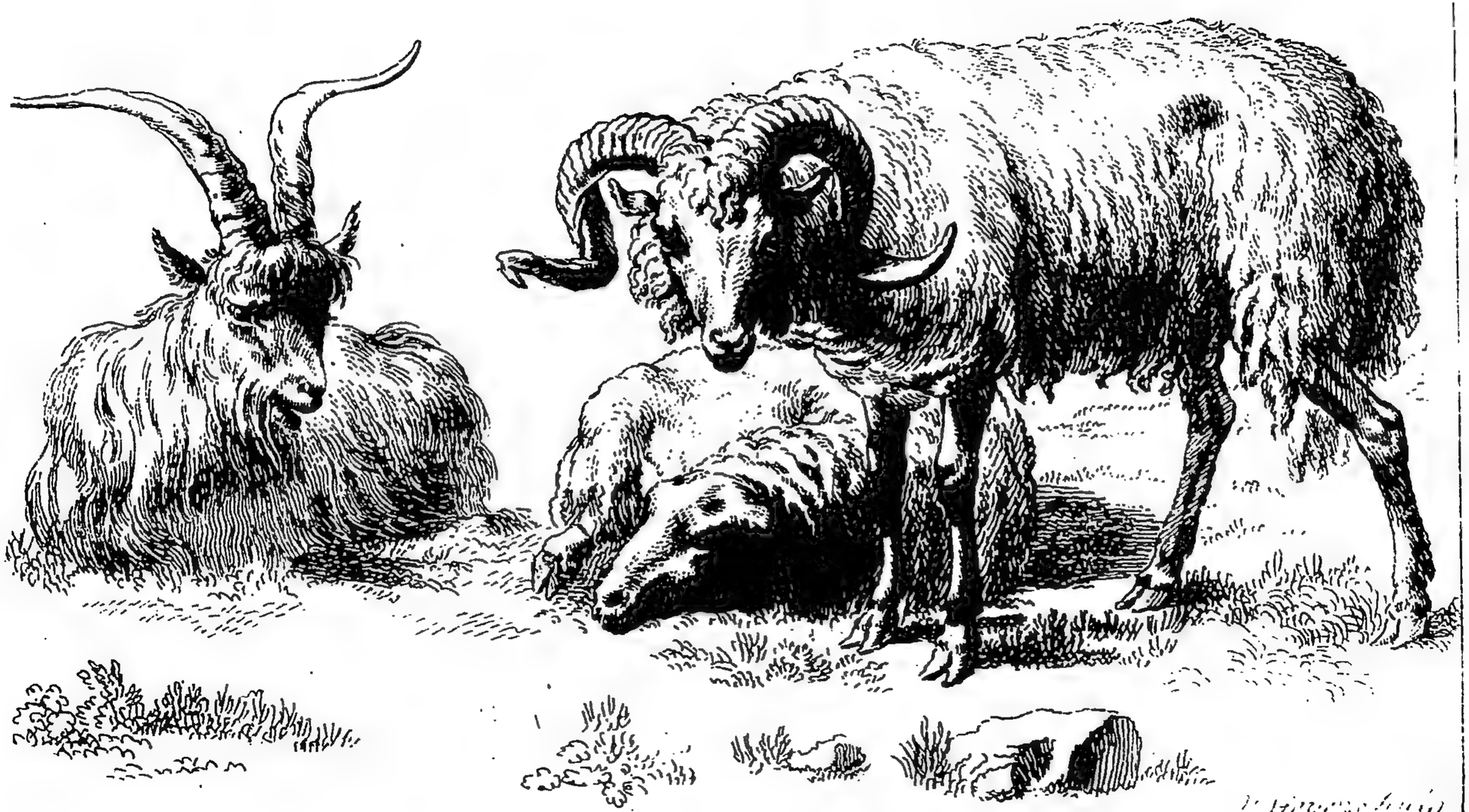


London Printed for & Sold by Robert Sayer at the Golden Buck, opposite Fetter Lane, Fleet Street.

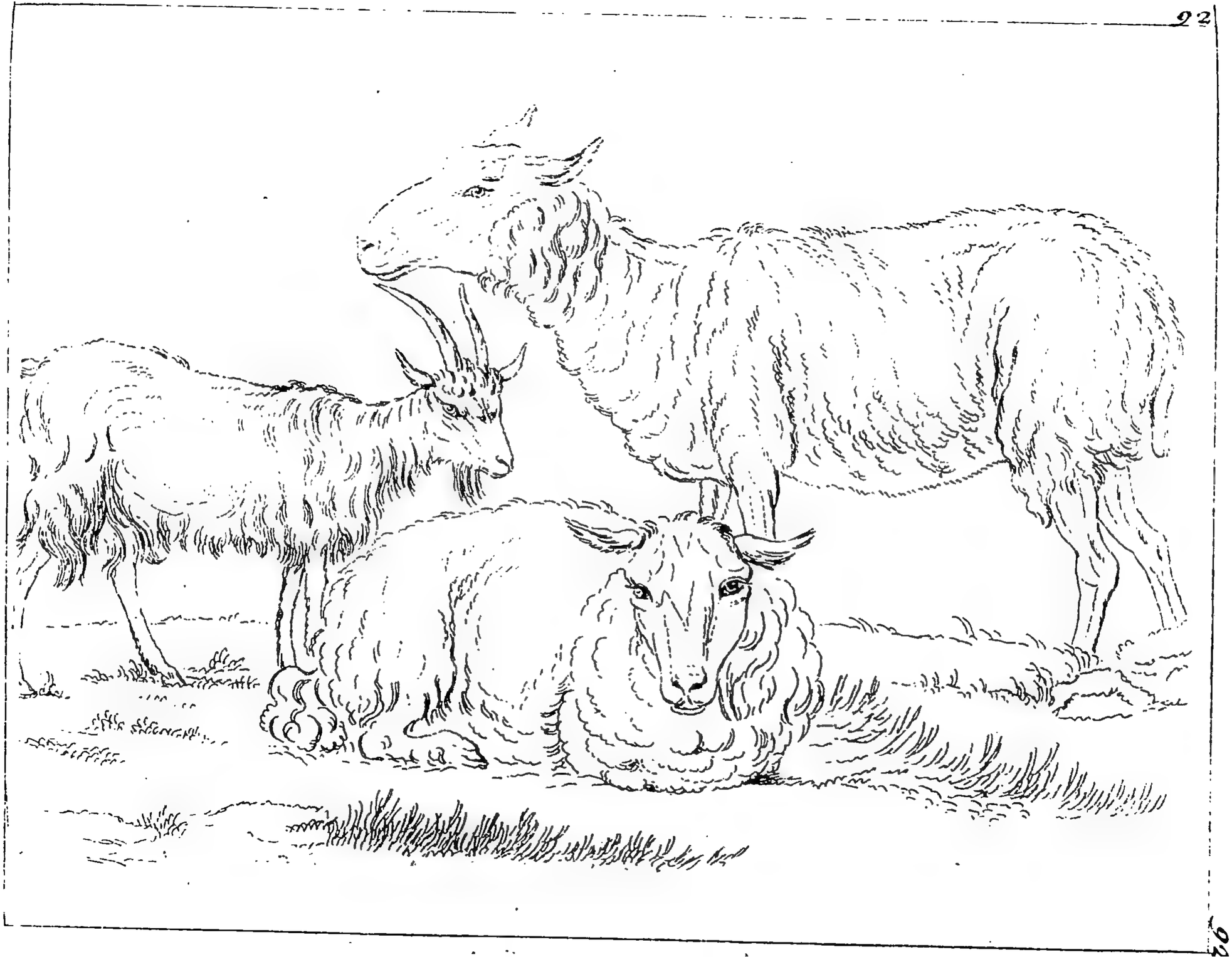


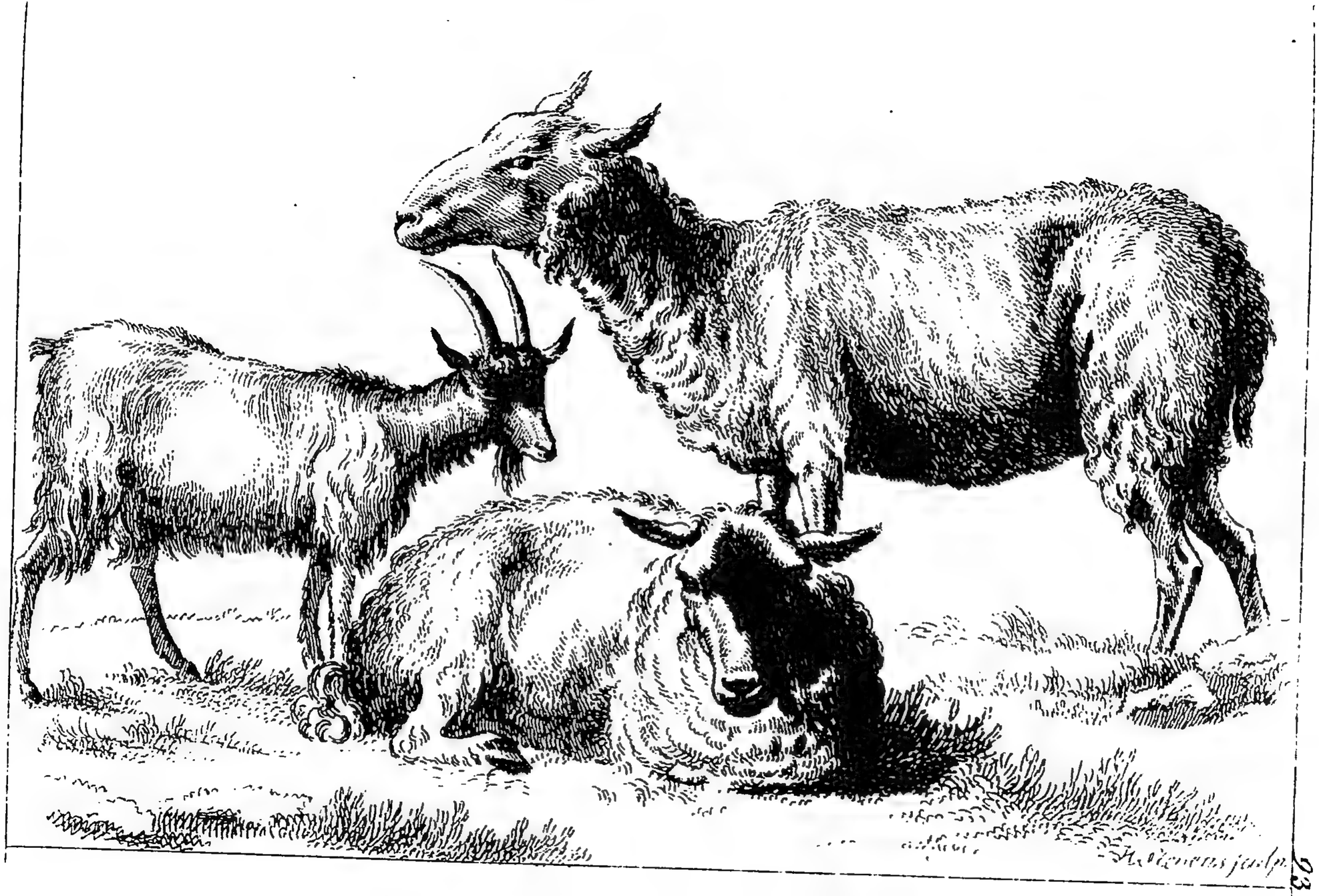


London: Printed for & Sold by Rob.t Sayer at the Golden Buck opposite Fetter Lane, Fleet Street.



H. Stevens Sculp.





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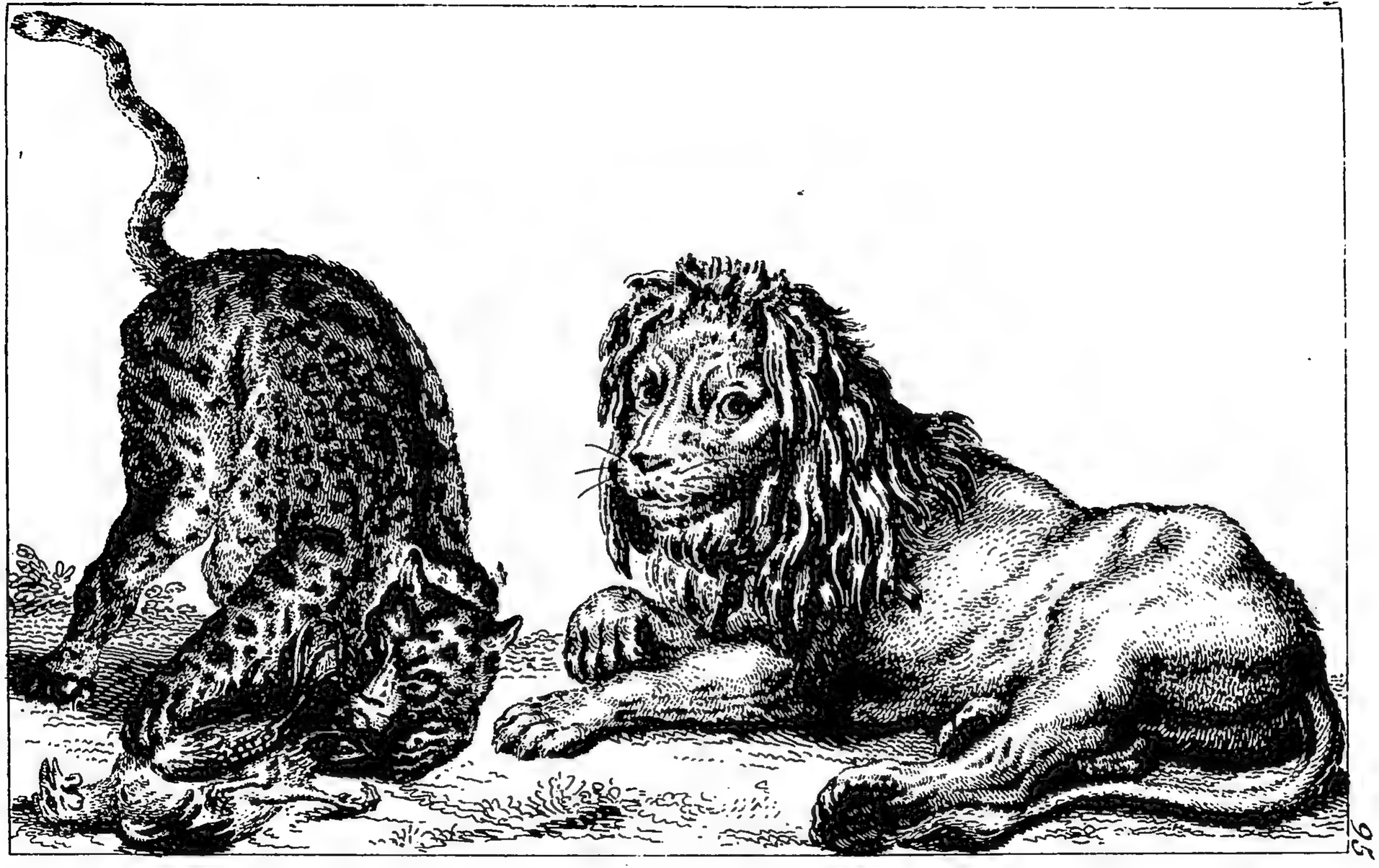

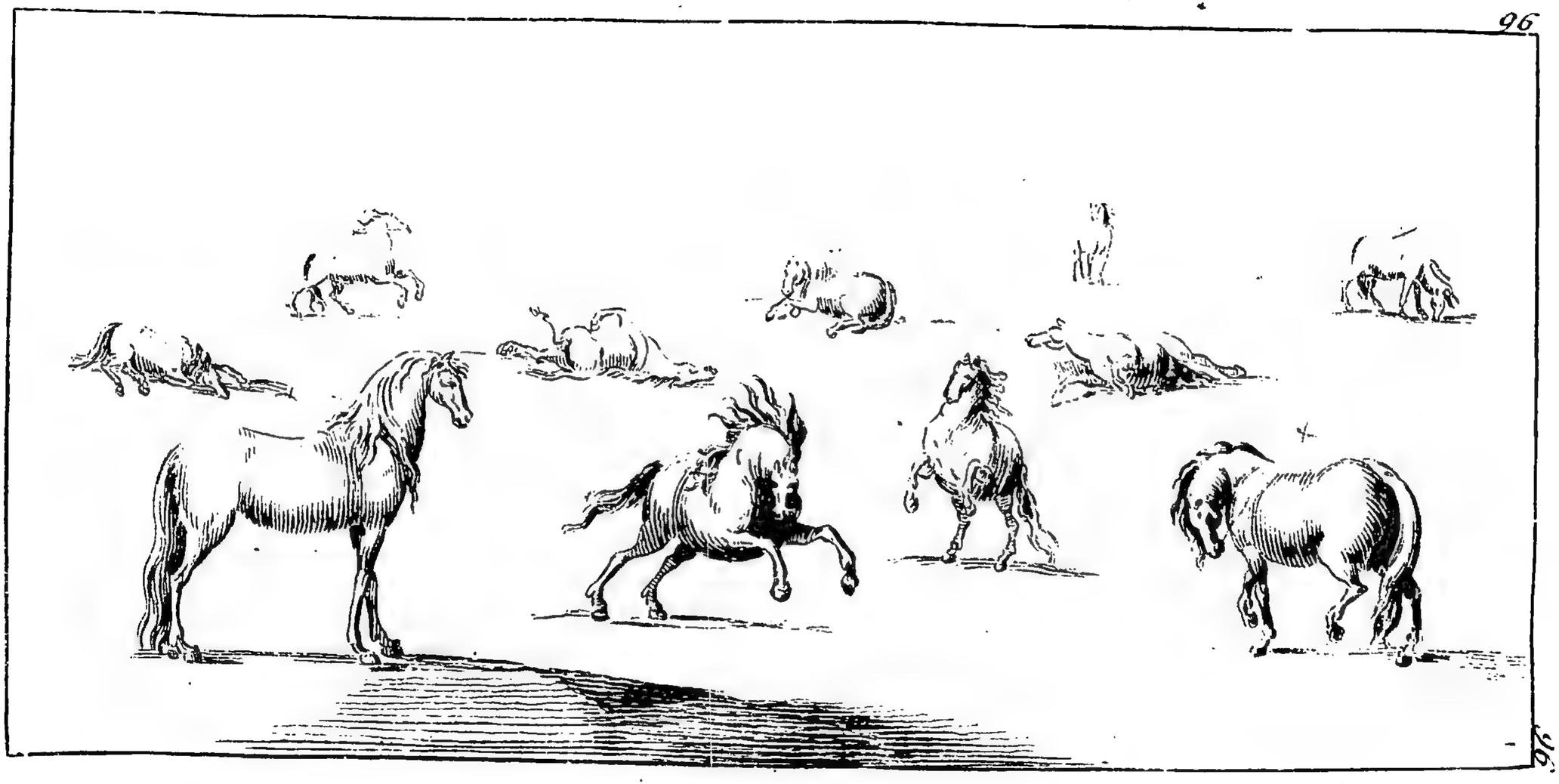

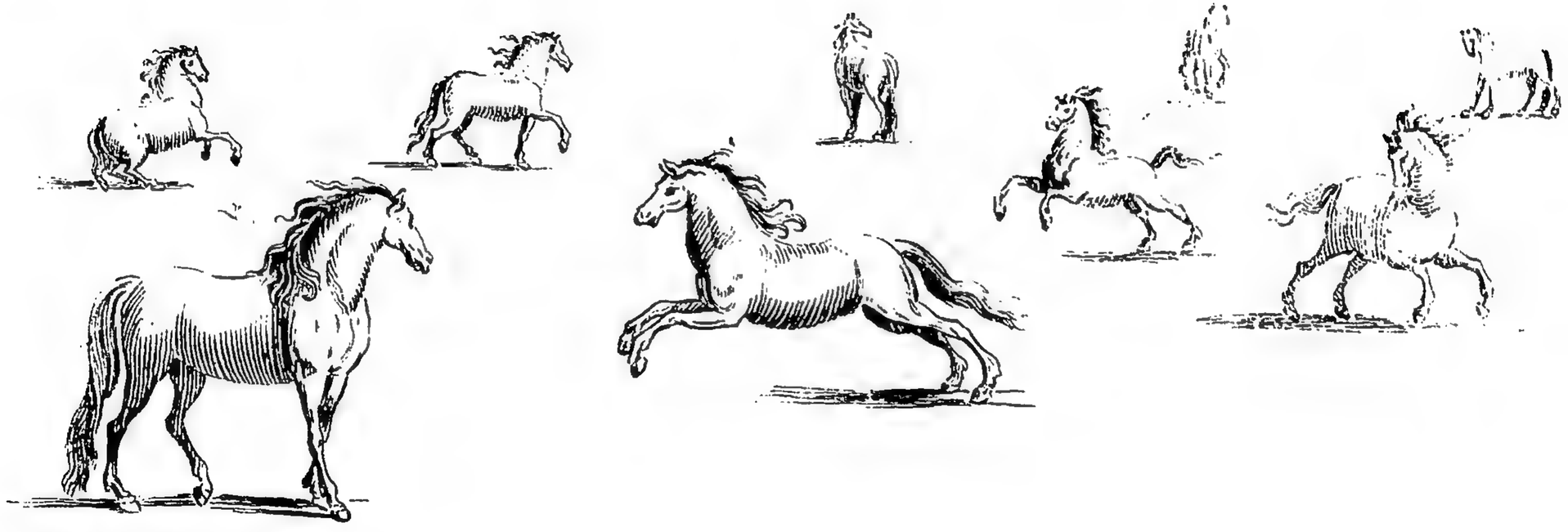

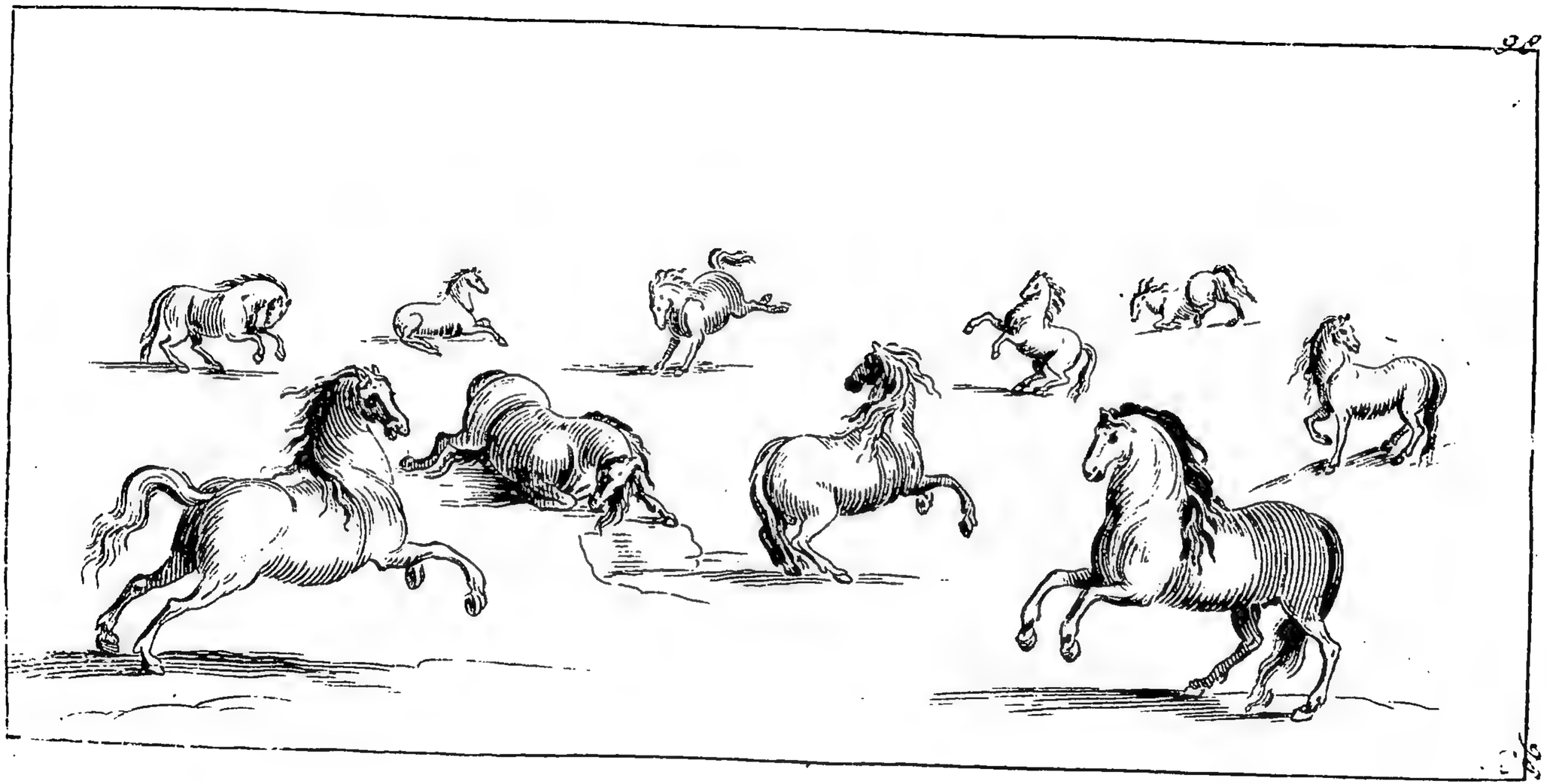

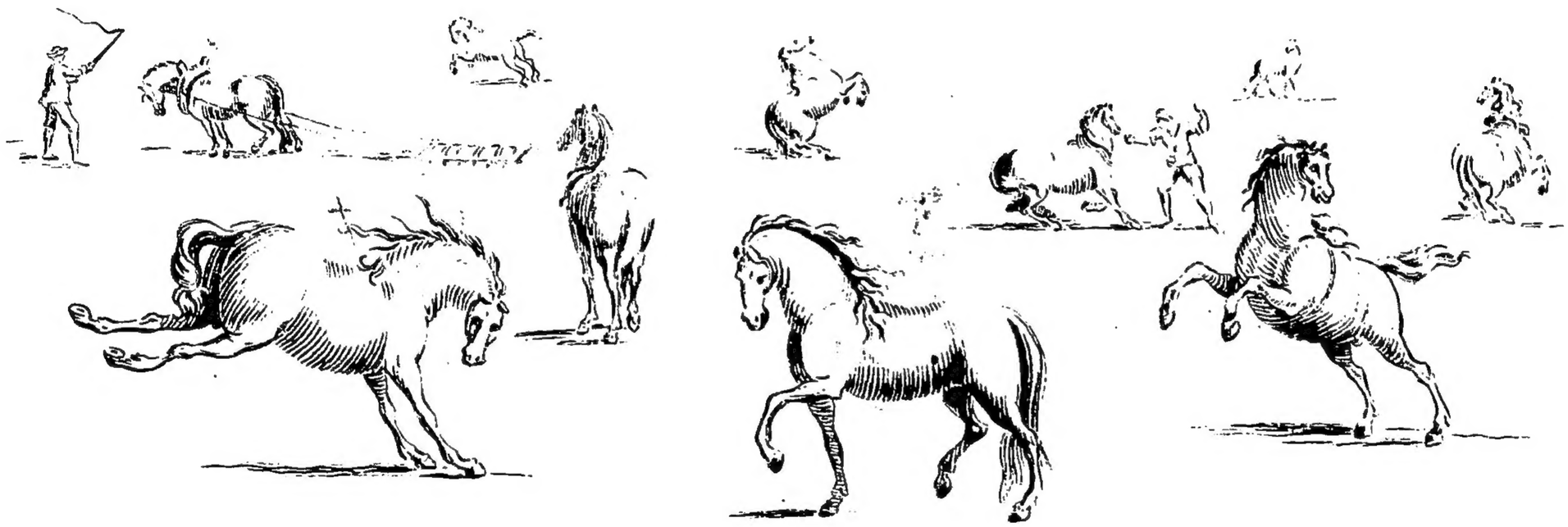

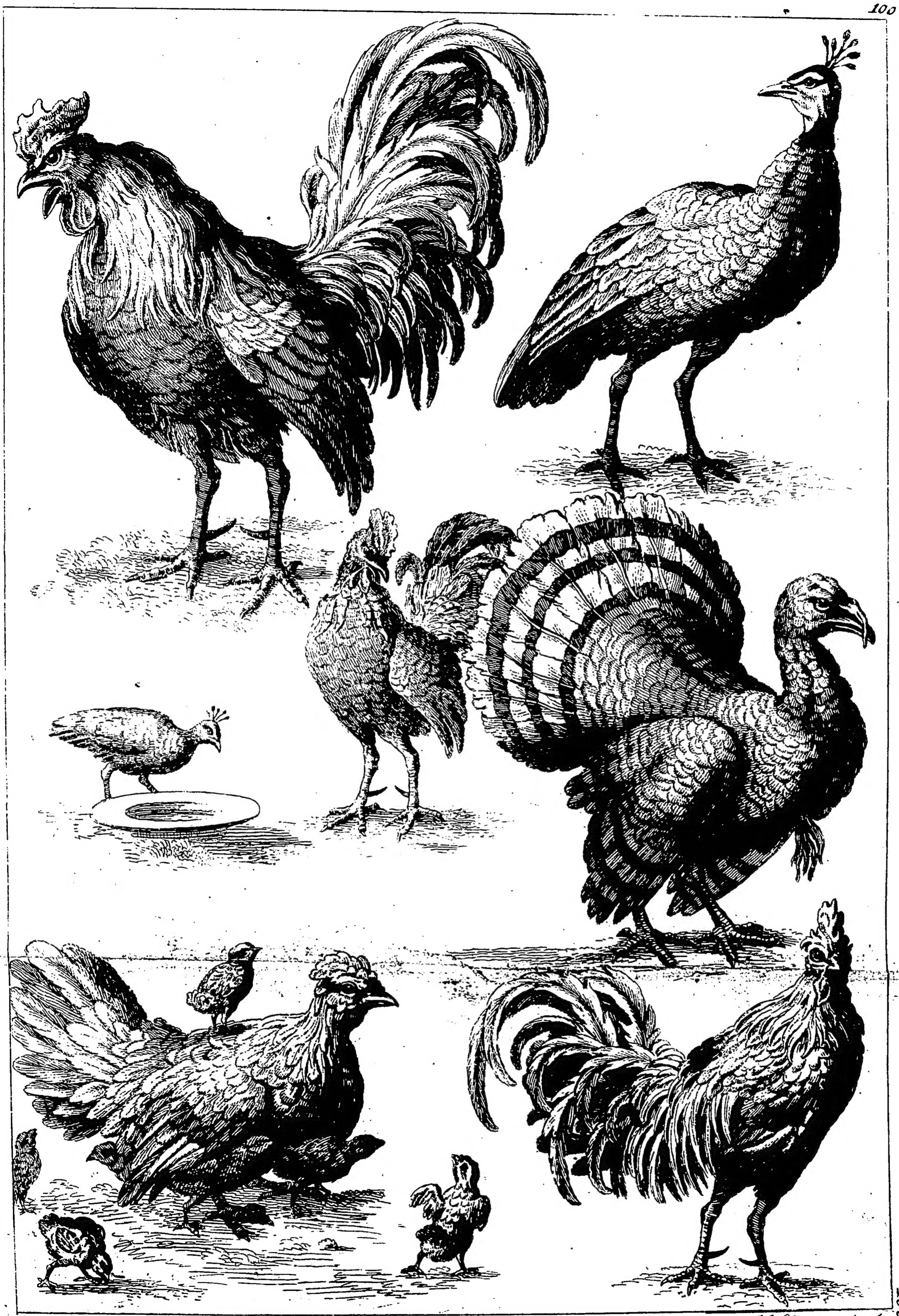

H. Stevens sculp.